

CRIO

für

componirt
von

Op. 121.

Pr. 10 Mk.

LEIPZIG, ROB. FORBERG.

2816.

**CLOSED
SHELF**

Neue Klaviermusik zu 2 Händen im Verlage von **Rob. Forberg** in Leipzig
Compositions nouvelles pour piano à 2 mains. ■ New compositions for piano solo.

BARTH, G.	
Op. 29.	
No. 1. Impromptu (H moll) (Si min. H min.)	1,—
No. 2. Polonaise (Fis moll) (Fa disses min. Fis min.)	—,75
No. 3. Serenade (A dur) (Lamaj. Amaj.)	1,—
BEER, Max Josef.	
Op. 21. Sechs Walzer. (6 valsees. 6 waltzes)	2,25
ESCHMANN, J. Carl.	
Op. 65. Novelette in sechs Kapiteln. (Novelette en 6 chapitres. A little novel in six parts.)	
Heft (cah. vol.) 1. No. 1. Auf der Ufenau. Idylle. (Dans Ufenau. On the Ufenau)	2,—
Heft (cah. vol.) 2. No. 2. Märchenzählung. (Conte. Tale.) No. 3. Unruhige Zeit. (Temps de trouble. Troubled time)	2,—
Heft (cah. vol.) 3. No. 4. Ballscene. (Scène de bal. On the ball.) No. 5. Auf der Höhe. (Sur la hauteur. On the height.) No. 6. Zwei Jahre später. (Deux années plus tard. Two years later)	3,—
Op. 75. Bagatellen.	
Heft (cah. vol.) 1. Allegretto. Imgemächlichen Menuettenschritt. Capriccioletto. Andante. Etude. Lied. (Pas de menuet. Menuet tempo. Chant. Song)	2,—
Heft (cah. vol.) 2. Allegretto gracioso. Andante. Scherzino. Allegretto.	2,—
Op. 78. Freudvoll und leidvoll. 12 kleine Klavierstücke. (Joy and sorrow. 12 morceaux de piano. Joy and sorrow. 12 piano pieces.)	2,—
Heft (cah. vol.) 1	2,—
Heft (cah. vol.) 2	2,25
ESIPOFF, Stepan.	
Op. 3. Trois esquisses.	
No. 1. Historiette	1,20
No. 2. Nocturne	1,20
No. 3. Valse fantastique	1,20
FÖRSTER, Alban.	
Op. 26. Am Springquell. (A la source jaillissante. At the spring-well)	1,40
Op. 27. Drei Stücke in Walzerform. (Trois morceaux de valse. Three pieces in form of waltzers.)	
No. 1. B dur. (Si bém. maj. B maj.)	1,40
No. 2. As dur. (La bém. maj. A maj.)	1,40
No. 3. A dur. (La maj. A maj.)	1,40
Op. 60. Liebesfrühling. (Le printemps de l'amour. Love-spring.) Drei lyrische Stücke.	
No. 1 — 2 — 3	1,—
GODARD, Charles.	
Op. 64. Marche de lansquenets. (Landsknechtsmarsch.) Morceau caractéristique	1,50
Op. 65. L'Angelus. (The evening bell.) Méditation	1,50
Op. 66. Danse d'étoiles. (Dance of stars.) Valse	1,50
Op. 67. Prestissimo. Caprice-Galop	1,25
Op. 68. Roses d'avril. Valse mélodique	1,50
Op. 69. Ballet des papillons. (Butterflies ballet)	1,50
Op. 70. Moment de valse	1,50
Op. 71. Valse. Humoresque	1,50
Op. 72. Une page de passé. (A souvenir of past-time.) Méditation	1,50
Op. 73. Gazelle légère. Scherzo.	1,50
Op. 74. Au Hameau. (In the hamlet.) Idylle	1,50
Op. 75. Les libellules. (Dragon flies.) Blüette.	1,50
Op. 76. Mousse d'or. (Golden moss.) Valse impromptu	1,50
Op. 77. Chant nuptial. Fantaisie	1,50
Op. 78. Silhouettes. Boléro	1,50
Op. 79. Au crépuscule. Improvisation	1,50
Op. 80. La Toledana. Impromptu-Valse	1,50
Op. 81. Poème d'hiver. Méditation	1,50
Op. 82. Causerie. Caprice	1,50
Op. 83. Pensée. Intermède	1,50
Op. 84. Valse épisodique	1,50
Op. 94. Voix célestes. Improvisation	1,50
Op. 95. Feu d'enfer. Marche joyeux	1,50
Op. 96. Blanche fontaine. Valse	1,50
Op. 97. En Yacht. Caprice	1,50
Op. 98. L'Aurore. Mélodie	1,50
Op. 105. Les Almées. Valse lente	1,50
Op. 106. Appassionata. Prélude	1,50
Op. 107. Dans les bois. Valse sentimentale	1,50
Op. 108. Sérénade à la fiancée. Morceau	1,50
Op. 109. Fleurs printanières. Impromptu	1,50
Op. 110. Chant du séraphin. Romance sans paroles	1,50
Op. 116. Pas si vite. Valse élégante	1,50

Rückseite No. 1

GODARD, Charles.	
Op. 117. Méditation espagnole	1,50
Op. 122. Sous la feuillée. Impromptu	1,50
Op. 140. Nuage rose. Improvisation	1,50
Op. 141. Impression du soir. Romance	1,50
Op. 142. Tête-à-tête. Idylle	1,50
Op. 143. Autrefois. Romance sans paroles	1,50
Op. 144. Brise de mai. Blüette	1,50
Op. 145. Allées fleuries. Réverie	1,50
Op. 146. Ruissseau murmurant. Etude de salon	1,50
Op. 147. Fleurs d'eau. Valse	1,50
Op. 148. Nuits d'Orient. Nocturne	1,50
Op. 149. Légende ancienne. Morceau de salon	1,50
Op. 150. Réséda. Morceau poétique	1,50
Op. 151. A vingt ans. Feuille d'album	1,50
Op. 152. En songe. Rondeau	1,50
Op. 153. Jeu de truites. (Forellenspiel.) Poésie musicale	1,50
Op. 154. Air du gondollier. Barcarolle	1,50
Op. 155. La patrouille arabe. Marche	1,50
Op. 156. Conte de jadis. Pensée fugitive	1,50
Op. 157. Chanson du vent. Etude	1,50
Op. 158. Après-midi de dimanche. Pièce de genre	1,50
Op. 159. Sur l'esplanade. Sérénade	1,50
Op. 160. Gavotte coquette	1,50
Op. 161. Souvenir d'Andalousie. Morceau caractéristique	1,50
GRAFF, Alphonse.	
Op. 15. Deux caprices.	
No. 1. A dur. (Lamaj. Amaj.)	1,—
No. 2. F moll. (Pam. P min.)	1,—
HOCHSTETTER, Caesar.	
Op. 1. Notturmo	1,—
Op. 2. 2 Klavierstücke.	
No. 1. Gavotte	1,—
No. 2. Scherzo	1,—
JESSEL, Léon.	
Op. 139. Tentation. (Lockung.) Improvisation	1,20
Op. 142. Mariavandage. (Zärtliche Unterredung.) Feuille d'album	1,20
KIRCHNER, Fritz.	
Op. 79. Zwei Klavierstücke.	
No. 1. Tarantella	1,25
No. 2. Kanzonetta	1,25
Op. 95. Zwei Jägerlieder. (2 chants de chasseur. 2 hunting's songs.)	
No. 1	1,—
No. 2	1,—
Op. 117. Zwei Klavierstücke.	
No. 1. Gondollera	1,25
No. 2. Saltarello	1,25
KLEFFEL, Arno.	
Op. 37.	
No. 1. Toccata	1,25
No. 2. Lied (Chant. Song)	1,—
No. 3. Seviliana	1,—
No. 4. Gondollera	1,25
Op. 38. Spielmannswesen. (Les mélodies du ménestrier. The minstrel's lays.)	
Heft (cah. vol.) 1. No. 1. Morgengruss. (Salut au matin. Salute of the morning.)	
No. 2. Fröhliche Wanderschaft. (Joyeux pèlerinage. Joyful peregrination.)	
No. 3. In der Mühle. (Au moulin. In the mill.)	
No. 4. Sehnsucht. (Desir ardent. Aspiration.)	1,50
Heft (cah. vol.) 2. No. 5. Nachtstück. (Nocturna. Nocturn.)	
No. 6. Festlicher Zug. (Cortège solennel. Festival cortege.)	
No. 7. Am Bach. (Près du ruisseau. On the brook.)	
No. 8. Unter der Linde. (Sous le tilleul. Under the linden-tree)	1,50
Heft (cah. vol.) 3. No. 9. Schalk. (Pripou. Wag.)	
No. 10. Im Grünen. (A la campagne. In the country.)	
No. 11. Jagdlied. (La chasse. The chase.)	
No. 12. Abschied. (L'adieu. The parting.)	1,50
KLEINMICHEL, Richard.	
Op. 47. Fünf Mazurkas. (Cinq mazurkas. Five mazurkas.)	
No. 1. B dur. (Si bém. maj. B flat maj.)	1,—
No. 2. A dur. (La maj. A maj.)	1,—
No. 3. D dur. (Ré maj. D maj.)	1,—
No. 4. G moll. (Sol min. G min.)	1,—
No. 5. Es dur. (Mi bém. maj. E flat maj.)	1,—
Op. 61. Moto perpetuo. Sechs brillante Etüden. (Six études brillantes. Six brilliant studies.)	
No. 1. Gebundene Passagen. (Passages liés. Leggato passages)	1,—
No. 2. Leichtes Handgelenk. (Poignet dégaé. Loose wrist)	1,—
No. 3. Gebrochene Sexten. (Sixtes brisées. Arpeggiated sixths)	1,—
No. 4. Gebrochene Akkorde. (Accords brisés. Arpeggiated chords)	1,—
KLEINMICHEL, Richard.	
Op. 61. Moto perpetuo.	
No. 5. Triller. (Trilles. Shakes)	1,—
No. 6. Gestossene Oktaven. (Octaves détachées. Staccato octaves)	1,—
KRUG, Arnold.	
Op. 3. Vier Phantasiestücke. (Quatre compositions fantaisistes. Four fantasies.)	
No. 1. C dur. (Ut maj. C maj.)	1,50
No. 2. H dur. (Simaj. H maj.)	—,75
No. 3. E moll. (Mim. E min.)	1,—
No. 4. Es dur. (Mi bém. maj. E maj.)	1,25
Op. 14. Liebesnovelle. (I. Erste Begegnung. II. Liebesweben. III. Geständnis. IV. Epilog. Trennung.) Ein Idyll in vier Sätzen für Streichorchester und Harle ad libitum. Bearbeitet vom Komponisten. (Une nouvelle d'amour. I. Première entrevue. II. Amour naissant. III. Aveu. IV. Epilogue. Séparation. Idylle en quatre parties pour instruments à cordes avec harpe ad libitum. Love's novel. I. First meeting. II. Flirting love. III. Confession. IV. Epilog. Séparation. An idyll in four parts for bow-orchestra and harp ad libitum. Arranged by the composer)	3,—
Op. 17.	
No. 1. Blumenstück. (Fleur. Flower piece)	—,75
No. 2. Scherzo con intermezzo	1,25
No. 3. Notturmo	1,—
Op. 31. Albumblätter. (Feuillets d'album. Album leaves.)	
No. 1. Con moto. (In der Weise eines Wiener Walzers)	1,—
No. 2. Quasi Allegretto	1,—
No. 3. Allegretto giocoso	1,—
No. 4. Allegretto	1,—
No. 5. Andante. (Trauermarsch. Marche funèbre. Funeral march)	1,—
No. 6. Andantino	1,—
LAZARUS, Gustav.	
Op. 73. Suite in 4 Sätzen. (4 morceaux. 4 pieces.)	
No. 1. Sehnsucht. (Desir ardent. Longing)	1,50
No. 2. Vision	1,—
No. 3. Wiedersehen. (Revoir. Meeting again)	1,—
No. 4. Menuet	1,—
LEWY, Charles.	
Op. 55. Villa Giulia. Morceau	2,—
Op. 56. Impromptu	1,75
MEYER-OLBERSLEBEN, Max.	
Op. 19. Aus launigen Stunden. (Moments joyeux. Hours of merriment.)	
No. 1. Dolce far niente	1,—
No. 2. Burleske	1,—
No. 3. Novellette	1,—
Op. 20. Aus meinem Skizzenbuche. (Esquisses musicales. From my sketch-book.)	
No. 1. Spielende Mücken. (Jeu des mouches. Humming of the bee)	1,50
No. 2. Humoreske	1,50
No. 3. Ein Walzer	1,50
Op. 39. Aus den Tagen der Minnesänger. Vier Stimmungsbilder zu altdeutschen Dichtungen. (Des jours des troubadours. 4 morceaux. From minstrel's times. 4 pieces.)	
No. 1. Im süßen Maien, zu einem Texte von Walther von der Vogelweide. (Au beau mois de mai. In may-month)	1,—
No. 2. Minnelied, zu einem Texte von Werner von Tegensee. (Chant d'amour. Love-song)	1,—
No. 3. Ringelreihen, zu einem Texte von Konrad von Kilchberg. (Ronde. Roundelay)	1,—
No. 4. Der fröhliche Zecher, zu einem Volksliede des XVI. Jahrhunderts. (Le joyeux buveur. The gay drinker)	1,—
Op. 42. Arabesken. (Arabesques.) Fünf Klavierstücke.	
No. 1. Andantino	1,—
No. 2. Allegro	1,—
No. 3. Moderato	1,—
No. 4. Adagio	1,—
No. 5. Vivace	1,—
NICOLE, Louis.	
Op. 52. Romance sans paroles	1,25
Op. 70. Intermezzo	1,25
SCHORCHT, H.	
Op. 4. Deux mazurkas.	
No. 1	1,—
No. 2	1,—
SCHYTTE, Ludwig.	
Op. 121. Vier Tonskizzen. (4 esquisses musicales. 4 musical sketches.)	
No. 1. Wiener Walzer. (Valse viennoise. Vienna Waltz)	1,50
No. 2. Schwedische Fantasie. (Fantaisie suédoise. Swedish fantasia)	1,50

SCHYTTE, Ludwig.	
Op. 121. Vier Tonskizzen.	
No. 3. Klänge aus Tyrol. (Voix du Tyrol. Sounds from Tyrol)	1,50
No. 4. Nordischer Brautzug. (Cortège nuptial norvégien. Norwegian bridal procession)	1,50
SILAS, E.	
Op. 108. Gavotte.	
No. 6. F dur. (Famaj. F maj.)	1,50
STAEGER, Alexander.	
Op. 3. Von Lenz und Liebe. (Printemps et amour. Spring and love)	
No. 1. Malenglück. (Bonheur en mai. Happiness in the may)	1,25
No. 2. Lenznacht. (Nuit de printemps. Spring-night)	1,25
No. 3. Frohe Waldfahrt. (Joyeux voyage. Merry forest-excursion)	1,50
ZAREMBSKI, Jules.	
Op. 22. Berceuse. (Lullaby)	1,50
Op. 24. Valse caprice	2,50
Op. 25. Tarantella	2,50
Op. 26. Sérénade espagnole. (Spanish serenade)	1,50
Nachtrag (Supplement).	
LEROUX, Max.	
Op. 53. Feuilles volantes. Petites pièces pittoresques.	
No. 1. Vieil air breton	1,25
No. 2. Menuet pimpant	1,25
No. 3. Effusion du cœur	1,25
MEYER-HELMUND, Erik.	
Djanina. Scène de ballet	1,50
Gondoletta. Poème musical	1,50
GODARD, Charles. (Fortsetzung. Suite Continued.)	
Op. 162. Esplégerie. Valse brillante	1,50
Op. 163. La cita in gondola. Morceau de salon	1,50
Op. 164. La Gioiosa. Scherzo	1,50
Op. 165. Ce que disait grand'mère. Réverie	1,50
Op. 166. Scènes tsiganes. Tableau musical	1,50
Op. 167. Au pays de rêves. Mélodie	1,50
Op. 168. Sport d'hiver. Morceau caractéristique	1,50
Op. 169. Filrt. Mazurka	1,50
Op. 170. Titanla. Gavotte gracieuse	1,50

Violin-Musik.

Musique pour le Violon.
Music for Violin.

Soli, Lehrbücher und Studien.

(Violon seul, méthodes, et études. Violin solo, methods, and studies.)

- Abel, Ludwig.**
Op. 10. 24 Etüden mit einer begleitenden Violinstimme. (24 Etudes avec accompagnement d'un 2me violon. 24 studies with accompaniment of a 2nd violin.) 1. Position. Heft I—II 3.—
Op. 11. Gebrochene Akkorde und Arpeggien. (Accords et arpeges. Chords and arpeggios.) 4.—
- Hilf, Arno.**
Kadenzen zu Violin-Konzerten. (Cadences aux concerts de violon. Cadences to violin-concerts.)
Nr. 1. Drei Kadenzen zu Beethoven, Op. 61. Konzert für Violine 1.50
Nr. 2. Kadenz zu Paganini, Op. 6. Konzert Nr. 1 für Violine 1.50
- Hubay, Jenő.**
Op. 89. Dix études concertantes. Cahier I—II à 3.—
- Krieger, Ferdinand.**
Technische Studien. (Etudes techniques. Technical studies.) 6.—
- Sauret, Emile.**
Op. 36. Gradus ad Parnassum du violoniste. Nouvelle édition augmentée. Avec paroles allemandes et françaises. (Lehrbuch für das virtuose Violinspiel. Neue vermehrte Ausgabe. Text deutsch und französisch.) Teil (Part.) I. Zwölfte Aufl. (XIIème Edit.) Teil (Part.) II. Zehnte Aufl. (Xème Edit.) Teil (Part.) III. Neunte Aufl. (IXème Edit.) Teil (Part.) IV. Fünfte Aufl. (Vème Edit.) 6.—
- Wahls, H.**
Op. 11. Technische Tonleiter- und Akkord-Studien. (Ecole du mécanisme. Studies on the major and minor scales.) Heft I—II à 3.—
- Wohlfahrt, Franz, Hermann Schröder u. A. von Sponer.**
Op. 38. Leichtester Anfang im Violinspiel. XVIII. gänzlich ungewährte und sehr vermehrte Aufl. Text deutsch, englisch und französisch. (Méthode élémentaire. 18ème édition, entièrement refondue et considérablement augmentée. Avec paroles allemandes, anglaises, et françaises. Easiest beginning for violin-players. 18th edition, thoroughly revised and greatly enlarged. With English, French, and German words.) Teil I netto 3.—
Teil II netto 3.—
- Wohlfahrt, Franz u. Hans Benda.**
Op. 45. Fünfundsechzig Etüden. Neue, sehr vermehrte Ausgabe. Text deutsch, englisch und französisch. (75 Etudes. Nouvelle édition fort augmentée. Avec paroles allemandes, anglaises, et françaises. 75 Studies. New revised and greatly enlarged edition. With English, French and German words.) Ausgabe A. Für Violine allein. (Edition pour le violon seul. Edition for violin solo.) Heft I—II 3.—
Ausgabe B. Für Violine mit Pianoforte. (Edition pour violon et piano. Edition for violin and piano.) Heft I—II netto 3.—
Ausgabe C. Für 2 Violinen. (Edition pour 2 violons. Edition for 2 violins.) Heft I—II netto 3.—
- Wohlfahrt, Franz u. Alfred von Sponer.**
Op. 54. Sechzig Elementar-Etüden. Text deutsch, englisch und französisch. (60 Etudes élémentaires. Avec paroles allemandes, anglaises, et françaises. 60 Elementary studies. With English, French, and German words.) Ausgabe A. Für Violine allein. (Edition pour le violon seul. Edition for violin solo.) Heft I—II 2.—
Ausgabe B. Für Violine mit Pianoforte. (Edition pour violon et piano.) Heft I—II 3.—
Ausgabe C. Für 2 Violinen. (Edition pour 2 violons. Edition for 2 violins.) Heft I—II 3.—
- Wohlfahrt, Franz u. Heinrich Malz.**
Op. 74. Fünfzig leichte, melodische Etüden. Text deutsch, englisch und französisch. (50 Etudes mélodiques faciles et progressives. Avec paroles allemandes, anglaises, et françaises. 50 Easy melodious studies in progressive order. With English, French, and German words.) Ausgabe A. Für Violine allein. (Edition pour le violon seul. Edition for violin solo.) Heft I—II 3.—
Ausgabe B. Für Violine mit Pianoforte. (Edition pour violon et piano.) Heft I—II à 3.—
- Wohlfahrt, Franz.**
Op. 92. Fingerübungen, Tonleitern u. Akkorde zum täglichen Studium. (Gammes et exercices comme études journalières. Scales and studies for daily instruction.) I. Position. 2.—

Duos für 2 Violinen.

(2 violons. 2 violins.)

- Schön, Moritz.**
Op. 66. Duett C-dur. (Ut maj. C maj.) 2.25
Op. 68. Duett B-dur. (Si bém. maj. B flat maj.) 2.75
Op. 72. Drei Fantasie-Stücke. Nr. 1. Der Abschied. (L'adieu. The parting.) —.75
Nr. 2. In der Fremde. (Loin de la patrie. Abroad.) —.75
Nr. 3. Das Wiedersehen. Rondo. (Le retour. The return.) —.75
Op. 75. Duett. D-dur. (Ré maj. D maj.) 2.25
Op. 77. Dur und Moll. 6 leichte Übungsstücke. (En majeur et en mineur. 6 exercices faciles. Major and minor. 6 easy exercises.) Nr. 1—2—3—4—5—6 à —.75
- Sponer, A. von.**
Op. 27. Zwölf Weihnachtslieder. (Douze chants de Noël. Twelve christmas-songs.) 1.50
- Wohlfahrt, Franz.**
Op. 40. Leichte Duette zum Gebrauche beim Unterricht. (Duo faciles. Easy duets.) I. Position. Heft 1—2—3—4 1.30
Op. 41. Die beiden Violinspieler. Leichte instruktive Duette. (Les deux joueurs de violon. Duos instructifs et faciles. The two violin-players. Easy and instructive violin-duets.) I. Position. Heft 1—2—3—4—5—6 1.30
Op. 46. Instruktive Duette. (Duo instructifs. Instructive duets.) Heft 1—2—3—4 1.75
Op. 58. Sechzig instruktive und progressive Übungsstücke. (60 études instructives et progressives. 60 instructive and progressive exercises.) Heft 1—2—3—4 1.75
Op. 59. Leichte Duette für Violinschüler. (Duo faciles pour violon dédiés aux élèves. Easy duets for violin dedicated to young pupils.) Heft 1—2—3—4 1.75
Op. 93. Opernklänge. Die schönsten Melodien aus den Werken unserer Meister. (Sons d'opéras. Transcriptions. Sounds of operas. Fantasia.) I. Position. Heft 1. Mozart, Don Juan 1.50
Heft 2. Mozart, Zauberflöte. (La flûte enchantée. The magic flute.) 1.50
Heft 3. Bellini, Norma 1.50
Heft 4. Weber, Freischütz. (Robin des bois. Robin of the woods.) 1.50
Heft 5. Lortzing, Zar und Zimmermann. (Pierre le grand à Saardam. Peter the great at Saardam.) 1.50
Heft 6. Donizetti, Regimentsstochter. (La fille du régiment. The regiment's daughter.) 1.50
Heft 7. Boieldieu, Die weiße Dame. (La dame blanche. The white lady.) 1.50
Heft 8. Nicolai, Die lustigen Weiber von Windsor. (Les commères de Windsor. The merry wives.) 1.50
Heft 9. Glück, Iphigenie 1.50
Heft 10. Weber, Preciosa 1.50

Duos für Violine und Violoncello oder Viola.

(Violon et violoncelle ou alto. Violin and cello or alto.)

- Haydn, Josef.**
Duo für Violine und Violoncello. Bisher unbekannt. Mit Vortragsbezeichnung versehen und herausgegeben von F. Bennat. (Duo pour violon et violoncelle, jusqu'à présent inconnu. Duet for violin and cello till now unknown.) 1.50
Item. Zum Konzertvortrage eingerichtet von Fr. Grützmacher. (Arr. pour le concert. Arr. for concertplay.) 1.50
- Wohlfahrt, Robert.**
Op. 191. Für junge Musikanten. Leichte Stücke zur Übung im Ensemblespiel. (Pour jeunes artistes. Morceaux faciles pour exercer le jeu d'ensemble. For young artists. Easy pieces for instruction in concerting play.) Heft I. Vortragsstücke für Violine und Bratsche. (Duo faciles pour violon et viola. Easy duets for violin and viola.) I. Position. 1.80
Heft 2. Item 1.80

Trios für 2 Violinen mit Pianof.

(2 violons et piano. 2 violins and piano.)

- Seitz, Friedrich.**
Op. 34. Zum Vorspielen. 10 kleine Vortragsstücke. (Petits morceaux pour former au sentiment du rythme et à l'expression. Little pieces for proving the sense of rhythm and expression.) Heft 1—2—3—4—5 2.—
- Sponer, A. von.**
Op. 27. Zwölf Weihnachtslieder. (Douze chants de Noël. Twelve christmas-songs.) 3.—
- Wohlfahrt, Franz.**
Op. 52. Familien-Festklänge. Leichte Unterhaltungsst. (Les jours de fête en famille. Morceaux faciles. Family feast-tunes. Easy entertainments.) Heft 1—2—3 1.75
Op. 64. Leichte Fantasien über beliebte Lieder. (Fantaisies faciles sur des chants populaires. Easy fantasias on popular songs.) Heft 1—2—3 1.75
Op. 81. Trios faciles et instructifs. No. 1. G-dur. (Sol maj. G maj.) 2.—
No. 2. F-dur. (Fa maj. F maj.) 1.50
Op. 83. Leichte Fantasie über „Stille Nacht, heilige Nacht“ und „O sanctissima“. (Fantaisie facile sur 2 chants de Noël. Easy fantasia on 2 christmas-songs.) 1.25
Op. 86. Der Familienball. Leichte Tänze. (Le bal en famille. Dances faciles. The family-ball. Easy dances.) Heft 1—2—3 à 1.50

Trios für 3 Violinen.

(3 violons. 3 violins.)

- Wohlfahrt, Franz.**
Op. 88. Melodische Tonstücke zum Gebrauche in Musikschulen, Seminarien etc. (Morceaux mélodiques. Melodic pieces for schools and seminars.) Heft I—II 2.50

Trios für Violine, Violoncello und Pianoforte.

(Violon, violoncelle, et piano. Violin, cello, and piano.)

- Bach, Dr. O.**
Op. 22. Trio. Es-dur. (Mi bém. maj. E flat maj.) 13.50
- Franchetti, Giorgio.**
Op. 1. Trio. G-dur. (Sol maj. G maj.) 9.—
- Hess, Karl.**
Op. 18. Trio. Es-dur. (Mi bém. maj. E flat maj.) 10.—
- Krug, Arnold.**
Op. 1. Trio. H-moll. (Si min. B min.) 9.—
- Lange, G.**
Op. 172 No. 5. Zu Weihnachten. Fantasie über Weihnachtslieder. (F. sur des cantiques de Noël. F. on christmas-songs.) 2.—
- Rheinberger, Josef.**
Op. 121. Trio. B-dur. (Si bém. maj. B flat maj.) 10.—
- Satter, Gustav.**
Op. 105. Divertissement. F-dur. (Fa maj. F maj.) 4.75
- Seitz, Friedrich.**
Op. 34. Zum Vorspielen. 10 kleine Vortragsstücke. (Petits morceaux pour former au sentiment du rythme et à l'expression. Little pieces for proving the sense of rhythm and expression.) Heft 1—2—3—4—5 2.—
Op. 39. Trio über Weihnachtslieder für die jugendliche Welt. (Trio sur des chants de Noël pour la jeunesse. Trio on christmas-songs for the youth.) 4.—
- Wohlfahrt, Franz und Friedr. Seitz.**
Op. 66. Jugend-Trios. (Trios d'élèves. Student's trios.) Nr. 1—2—3—4—5—6—7 2.25
- Wohlfahrt, Franz.**
Op. 70. Reise-Erinnerungen. Leichte Fantasien. (Souvenirs de voyage. Fantaisies faciles. Travelling-souvenirs. Easy fantasias.) Nr. 1. Durch Thüringen. (A travers la Thuringe. Through Thuringia.) 1.25
No. 2. In den Alpen. (Dans les alpes. In the alps.) 1.25
No. 3. Im Süden. (Dans le midi. In the south.) 1.25
Op. 83. Leichte Fantasie über „Stille Nacht, heilige Nacht“ und „O sanctissima“. (Fantaisie facile sur 2 chants de Noël. Easy fantasia on 2 christmas-songs.) 1.25
Op. 85. Nr. 1. Frühlings-Ankunft. (L'arrivée du printemps. The entry of spring.) 1.50
Nr. 2. Frühlings-Abschied. (L'adieu du printemps. The parting of spring.) 1.50

Trios in verschied. Besetzung.

(Trios pour divers instruments. Trios for different instruments.)

- Wohlfahrt, Franz.**
Op. 77. Nocturne. Für Violine, Viola und Pianoforte. (Viol., Alto & P.) 1.—
- Wohlfahrt, Robert.**
Op. 191. Für junge Musikanten. Leichte Stücke zur Übung im Ensemblespiel. (Pour jeunes artistes. Morceaux faciles pour exercer le jeu d'ensemble. For young artists. Easy pieces for instruction in concerting play.) Heft III. 13 Stücke für 2 Violinen und Bratsche. (Trio faciles pour 2 violons, et alto. Easy trios for 2 violins, and alto.) I. Position 1.80
Heft IV. 13 Stücke für Violine, Bratsche und Violoncello. (Trio faciles pour violon, alto, et violoncelle. Easy trios for violin, alto, and cello.) I. Position 1.80
Heft V. 12 Stücke für Violine, Bratsche und Klarinette B. (Trio faciles pour violon, alto, et clarinette. Easy trios for violin, alto, and clarinet.) I. Position 1.80

Quartette.

(Quatuors. Quartets.)

- Draeske, Felix.**
Op. 66. Streichquartett in Cis moll. (Quatuor p. instr. à cordes en Ut dièse mineur. String-quartet in Csharp minor.) Part. und Stimmen 10.—
- Holländer, Gustav.**
Op. 3. Spinnerlied für Streichquartett. (Le chant des fileuses p. instr. à c. Spinstersong for string-instr.) 1.25
- Krug, Arnold.**
Op. 16. Quartett. C-moll. Für Pianoforte, Violine, Viola und Violoncello. (Quatuor en Ut min. p. v., a., vc., et p. Quartet in Cmin. f. viol., a., c., and p.) 15.—
- Rath, Felix vom.**
Op. 2. Quartett für Pianoforte, Violine, Viola und Violoncello. (Quatuor p. piano, viol., alto, et violoncelle. Quartet f. p., viol., alto, and cello.) 15.—
- Reinecke, Carl.**
Op. 132. Quartett. Cdur. Für 2 Violinen, Viola und Violoncello. (Quatuor en Ut maj. p. 2 viol., a., et violonc. Quartet in Cmaj. for 2 v., a., and cello.) Partitur M. 3.—, Stimmen 7.—
- Reinsdorf, Otto.**
Op. 38. Romanze für 4 Violinen. (Romance p. 4 viol. For 4 violins.) 1.50
- Rheinberger, Josef.**
Op. 93. Thema mit Veränderungen für 2 Violinen, Viola und Violoncello. G moll. (Thème original avec variations pour 2 violons, alto, et violoncelle. Sol min. Theme with variations for 2 violins, alto, and cello. Gmin.) Partitur 3.—
Stimmen 4.—

Seitz, Friedrich.

- Op. 34. Zum Vorspielen. 10 kleine Vortragsstücke für Violine und Pianoforte mit einer zweiten Violine und Violoncello ad libitum. (Petits morceaux pour violon et piano avec violon II d., et violoncelle ad libitum pour former au sentiment du rythme et à l'expression. Little pieces for violin and piano with 2nd violin, and cello ad libitum for proving the sense of rhythm and expression.) I.—III. Position.
Heft I. (Andante cantabile. Moderato.) 2.—
Heft II. (Andante moderato. Allegro.) 2.—
Heft III. (Air varié. Valse-caprice.) 2.—
Heft IV. (Andante espressivo. Mazurka.) 2.—
Heft V. (Allegretto moderato. Andante con moto.) 2.—
- Tschaiikowsky, P.**
Op. 11. Quartett für 2 Violinen, Viola und Violoncello. D dur. Neue revidierte Ausgabe. (Quatuor pour instruments à cordes. Ré maj. String-quartet. Dmaj.) 3.60
- Wohlfahrt, Franz.**
Op. 83. Leichte Fantasie über „Stille Nacht, heilige Nacht“ und „O sanctissima“. Für 2 Violinen, Violoncello u. Pianoforte. (Fantaisie facile sur 2 chants de Noël. Pour 2 violons, violoncelle, et piano. Easy fantasia on 2 christmas-songs for 2 viol., cello, and p.) 1.50

Quintette u. Sextette für Violine.

(Quintettes etc. Quintets etc.)

- Gotthard, J. P.**
Op. 60. Quintett. Esdur. Für Pianoforte, 2 Violinen, Viola und Violoncello. (Mi bém. maj. p. piano et instr. à c. E flat maj. for piano and string-instr.) 15.—
- Holländer, Gustav.**
Op. 3. Spinnerlied. Für Violine mit Begltg. v. 2 Viol., Viola, Violoncello und Contrabaß. (Le chant des fileuses. Pour violon avec instr. à c. Spinstersong. For violin with string-instr.) 2.—
- Lászlo, A. von.**
Op. 8. Ave Maria. Für Violoncello mit 2 Violinen, Viola und Baß. (P. instr. à cordes. For string-instr.) 2.—
- Mozart, W. A.**
Quintett. Für 2 Violinen, 2 Violoncello, Esdur. (Mi bém. maj. p. instr. à c. E flat maj. for string-instr.) Part. M. 1.75, Stm. 2.75
- Rheinberger, Josef.**
Op. 82. Quintett. A moll. Für 2 Violinen, 2 Violoncello und Violoncello. (La nin. p. instr. à c. A min. for string-instr.) Partitur 4.50
Stimmen 8.—
- Satter, Gustav.**
Op. 102. Fantasie. Esdur. Für Pianoforte, 2 Violinen, Viola und Violoncello. (Mi bém. maj. p. piano et instr. à c. E flat maj. for p. and string-instr.) 5.75
Op. 109. Sextett. Adur. Für 2 Violinen, Viola, 2 Violoncelli und Fagott. (La maj. p. instr. à c. et basson. A maj. f. string-instr. and bassoon.) 7.50

Für mehrere Soloviolen mit Violinchor und Pianoforte.

(Pour 3—4 violons avec chœur de violon et piano. For 3—4 violins with violin-chorus and piano.)

- Sponer, A. von.**
Op. 24. Zwei Ensemblestücke (2 ensembles.)
Nr. 1. Andante. Für 3 Soloviolen, Violinchor u. Pianof. (P. 3 viol., chœur de v., et p. For 3 viol., violin chorus, a. p.) 2.—
Nr. 2. Allegretto. Für 4 Soloviolen, Violinchor u. Pianof. (P. 4 viol., chœur de v., et p. For 4 viol., violin chorus, a. p.) 2.50

Für Violine und Orchester.

(Violon et orchestre. Violin and orchestra.)

- Hiller, Ferdinand.**
Op. 152b. Fantasiestück. Für Violine mit Orchester. (Fantaisie pour violon et orchestre. Fantasia for violin and orchestra.) Part. M. 5.—, Orchesterstimmen 5.50
- Holländer, Gustav.**
Op. 10. Romanze. Für Violine mit Orchester. (Romance. Pour violon avec orchestre. Romance. For violin with orchestra.) Partitur M. 3.—, Orchesterstimmen 5.—
- Krug, Arnold.**
Op. 12. Italienische Reiseskizzen. Drei Stücke für Violine mit Streichorchester. (Esquisses d'Italie. Trois mœ. p. viol. avec orchestre à cordes. Sketches from Italy. For violin with string-orchestra.) Nr. 1. Serenata. Nr. 2. Römisch. Nr. 3. Tarantella 3.—
- Sauret, Emile.**
Op. 59. Rhapsodie suédoise pour le violon avec orchestre. Part. no. M. 6.—, Orchesterst. no. 6.—
- Tschaiikowsky, P.**
Op. 26. Sérénade mélancolique. Morceau pour violon avec orchestre 3.50

Eigentum des Verlegers für alle Länder.

Leipzig, Rob. Forberg.

TRIO.

I.

Josef Rheinberger, Op. 121.

Allegretto amabile. ♩ = 132.

Violino.

Cello.

Piano.

p *cresc.*

p *dolce* *pp* *marc.*

Ad. * *Ad.* * *Ad.* *

poco rit. - *a tempo*

f *dim.* *p* *dolce marc.*

cresc. *f* *pp*

Ad. * *Ad.* *

p *f*

p *f*

p *f* *marc.*

A

The musical score is written for piano and consists of five systems of staves. Each system typically includes a vocal line (treble and bass clef) and a piano accompaniment (grand staff). The notation is highly detailed, featuring many chords, arpeggios, and rapid passages. Dynamic markings such as *sf* (sforzando), *p* (piano), and *Red.* (Reduction) are used throughout. The key signature is B-flat major, and the time signature is 3/4. The score is marked with 'A' at the beginning of the first system. The page number 2816 is located at the bottom center.

musical score for a piece in B-flat major, 4/4 time. The score consists of six systems of staves. The first system includes vocal staves and piano accompaniment. The piano part features a complex texture with octaves, sixteenth notes, and dynamic markings like *ff* and *p*. The second system continues the piano accompaniment with *arco* and *pizz.* markings. The third system shows the piano part with *Led.* and *** markings. The fourth system continues the piano part with *p* and *Led.* markings. The fifth system shows the piano part with *f* and *Led.* markings. The sixth system continues the piano part with *f* and *Led.* markings. The score ends with a page number 2816.

Sheet music for a piano and voice piece, page 5. The score is written in B-flat major (two flats) and 4/4 time. It features a vocal line and a piano accompaniment.

The first system includes a vocal line with a melisma marked "B" and a piano accompaniment with a forte (*f*) dynamic. The piano part features a complex, flowing melody in the right hand and a more rhythmic bass line. A "Ped." (pedal) marking is present under the bass line, and an asterisk (*) is placed below the piano part.

The second system continues the vocal line with a piano (*p*) dynamic. The piano accompaniment features a melisma marked "p dolce" in the right hand and a rhythmic bass line. A "pp" (pianissimo) marking is present under the piano part.

The third system features a vocal line with a melisma marked "dolce" in the right hand. The piano accompaniment features a melisma marked "p" in the right hand and a rhythmic bass line. A "pp" (pianissimo) marking is present under the piano part.

The fourth system features a vocal line with a melisma marked "f" in the right hand. The piano accompaniment features a melisma marked "mf" in the right hand and a rhythmic bass line. A "Ped." (pedal) marking is present under the bass line, and an asterisk (*) is placed below the piano part.

The fifth system features a vocal line with a melisma marked "f" in the right hand. The piano accompaniment features a melisma marked "mf" in the right hand and a rhythmic bass line. A "Ped." (pedal) marking is present under the bass line, and an asterisk (*) is placed below the piano part.

2816

First system of a musical score. It consists of three staves. The top two staves are vocal parts in treble and bass clefs, with a key signature of two flats. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The piano part features a melodic line with a long slur and a crescendo leading to a fortissimo (f) section. There are three asterisks (*) marking specific points in the piano part. The word "Ped." (pedal) is written below the piano staff at the beginning and end of the first section.

Second system of the musical score. It continues the vocal and piano parts. The piano part has a piano (p) section followed by a fortissimo (f) section. The word "dim." (diminuendo) is written above the vocal staves. The piano part has a complex rhythmic pattern with many sixteenth notes.

Third system of the musical score. It continues the vocal and piano parts. The piano part has a fortissimo (f) section followed by a piano (p) section. The word "Ped." is written below the piano staff at the end of the system. There is an asterisk (*) marking a point in the piano part.

Fourth system of the musical score. It continues the vocal and piano parts. The piano part has a piano (p) section followed by a fortissimo (f) section. The word "dolce" (sweet) is written above the vocal staves. The piano part has a complex rhythmic pattern with many sixteenth notes. The word "Ped." is written below the piano staff at the beginning of the system. There is an asterisk (*) marking a point in the piano part.

Musical score for piano and voice, page 7. The score consists of six systems of staves. The first system shows a vocal line and piano accompaniment with dynamics *f*, *ff*, *dim.*, and *pp*. The second system continues the vocal line with *pp*. The third system features a piano solo with a continuous eighth-note pattern. The fourth system shows the vocal line with *f* and the piano accompaniment with *cresc.* and *f*. The fifth system includes a piano solo with a sixteenth-note pattern and dynamics *ff*. The sixth system continues the piano solo with *ff*. The score includes various musical notations such as notes, rests, beams, and dynamic markings.

First system of musical notation. It consists of two staves (treble and bass clef) and a grand staff (treble and bass clef). The key signature is B-flat major. The first staff has a *p* dynamic marking. The second staff has a *pizz.* marking. The grand staff features complex chordal textures and melodic lines, with a *p* dynamic marking in the right hand and a *pp* marking in the left hand.

Second system of musical notation. It consists of two staves (treble and bass clef) and a grand staff (treble and bass clef). The key signature is B-flat major. The first staff has an *arco* marking. The second staff has a *p* dynamic marking. The grand staff features complex chordal textures and melodic lines, with a *p* dynamic marking in the right hand and a *p* marking in the left hand.

Third system of musical notation. It consists of two staves (treble and bass clef) and a grand staff (treble and bass clef). The key signature is B-flat major. The first staff has a *f* dynamic marking. The second staff has a *f* dynamic marking. The grand staff features complex chordal textures and melodic lines, with a *f* dynamic marking in the right hand and a *f* marking in the left hand.

Fourth system of musical notation. It consists of two staves (treble and bass clef) and a grand staff (treble and bass clef). The key signature is B-flat major. The first staff has a *pizz.* marking. The second staff has a *dim.* marking. The grand staff features complex chordal textures and melodic lines, with a *ff* dynamic marking in the right hand and a *mf* marking in the left hand.

arco *pp* 1. 2.

rit. 1.a tempo 2. *p*

cresc. *f*

cresc. *f*

led. *

f *sf*

led. *

Musical score for "The Swan" (Le Cygne) by Camille Saint-Saëns, Op. 20, No. 6. The score is in G major, 3/4 time, and consists of 16 measures. It features a vocal line and a piano accompaniment. The piano part includes a prominent triplet figure in the right hand and a more active bass line. Dynamics include *ff*, *p*, *p dolce*, *dim.*, and *cresc.* The score is marked with "Led." and asterisks at the beginning and end of sections.

This musical score page, numbered 11, contains six systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics *f* (forte) and *p* (piano) are used throughout. A *dim.* (diminuendo) marking is present in the third system. The piano part features complex textures with many sixteenth and thirty-second notes. The vocal line is more melodic, with some slurs and phrasing marks. The page ends with a double bar line in the sixth system.

f *p* *dim.* *f* *p* *ff* *p*

Musical score for piano and voice, page 12. The score consists of six systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system features a vocal line with *dim.* and *dolce* markings, and a piano accompaniment. The fourth system has a vocal line with *pp* and *dolce* markings, and a piano accompaniment. The fifth system continues the vocal line and piano accompaniment. The sixth system has a vocal line with *pp* and *dolce* markings, and a piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for piano and voice, page 13. The score consists of five systems of staves. Each system has a vocal line (soprano and bass) and a piano accompaniment (treble and bass). The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, trills, and dynamic markings like *f* (forte), *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). There are also performance instructions like *Red.* (Reduction) and *Ped.* (Pedal).

Musical score for piano and voice, page 14. The score consists of six systems of staves. The top system shows a vocal line with *mf* and *dolce* markings, and a piano accompaniment. The second system continues the vocal line with *mf* and piano accompaniment. The third system shows a vocal line with *mf* and piano accompaniment. The fourth system shows a vocal line with *f* and *pp* markings, and piano accompaniment. The fifth system shows a vocal line with *p* and piano accompaniment. The sixth system shows a vocal line with *p* and piano accompaniment, including a *cresc.* marking. The piano accompaniment features complex chordal textures and arpeggiated figures. The score is in a key with two flats and a common time signature.

First system of the musical score. It features a vocal line in treble and bass staves and a piano accompaniment in grand staff. The piano part begins with a *pp* (pianissimo) dynamic marking. The key signature has two flats, and the time signature is 3/4.

Second system of the musical score. The vocal line includes the tempo markings *poco rit.* and *E a tempo*. The piano accompaniment continues with a *p* (piano) dynamic marking and a *marc.* (marcato) articulation. The piano part features a series of sixteenth-note runs.

Third system of the musical score. The piano accompaniment features a *sf* (sforzando) dynamic marking. The system includes a key signature change to one flat (B-flat major) and a time signature change to 2/4. The piano part continues with sixteenth-note patterns.

Fourth system of the musical score. The piano accompaniment features a *f* (forte) dynamic marking. The system concludes with a double bar line and a repeat sign. The piano part continues with sixteenth-note patterns.

First system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. It begins with a melodic line, followed by a series of chords and a final melodic phrase. The lower staff has a bass clef and a key signature of two flats. It begins with a series of chords, followed by a melodic line, and ends with a series of chords. Dynamics include *ff* and *p dim.*. There are also markings for *Red.* and asterisks.

Second system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. It begins with a melodic line, followed by a series of chords and a final melodic phrase. The lower staff has a bass clef and a key signature of two flats. It begins with a series of chords, followed by a melodic line, and ends with a series of chords. Dynamics include *p* and *pp*. There are also markings for *Red.* and asterisks.

Third system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. It begins with a melodic line, followed by a series of chords and a final melodic phrase. The lower staff has a bass clef and a key signature of two flats. It begins with a series of chords, followed by a melodic line, and ends with a series of chords. Dynamics include *pp*. There are also markings for *Red.* and asterisks.

Fourth system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. It begins with a melodic line, followed by a series of chords and a final melodic phrase. The lower staff has a bass clef and a key signature of two flats. It begins with a series of chords, followed by a melodic line, and ends with a series of chords. Dynamics include *f*. There are also markings for *Red.* and asterisks.

This musical score page, numbered 17, features a piano accompaniment and a vocal line. The piano part is written in a key with two flats and a 4/4 time signature. It includes various dynamic markings such as *p*, *f*, *pp*, *cresc.*, *dim.*, and *f poco rit.*. The score is divided into several systems, each with a vocal line and a piano accompaniment. The piano accompaniment includes complex figures, such as a descending scale in the first system and a rhythmic pattern in the fifth system. The vocal line consists of a single melodic line with lyrics written below it. The page number 2816 is printed at the bottom center.

2816

This musical score is for the piece "The Swan" (Le Cygne) by Camille Saint-Saëns, from his Suite for Piano. The score is written for voice and piano. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score is divided into two systems, each containing four staves. The vocal part is written in the upper staves, and the piano accompaniment is in the lower staves. The score includes various musical notations such as notes, rests, and dynamic markings like *pp* (pianissimo), *f* (forte), and *cresc.* (crescendo). There are also performance instructions like *ped.* (pedal) and *sf* (sforzando). The score is presented in a clean, black-and-white format with a clear layout.

This image shows a page of musical notation, likely a score for a piano piece. The notation is arranged in several systems, each consisting of multiple staves. The staves are written in treble and bass clefs, with a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp*, *f*, and *ff*. The page is numbered "2816" at the bottom center.

First system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of two flats (B-flat and E-flat). The lower staff has a bass clef and the same key signature. The music features a series of chords in the upper staff and a continuous eighth-note accompaniment in the lower staff. A *dim.* (diminuendo) marking is placed over the lower staff, and a *p* (piano) marking is placed over the upper staff.

Second system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music features a series of chords in the upper staff and a continuous eighth-note accompaniment in the lower staff. A *p* (piano) marking is placed over the upper staff, and a *cresc.* (crescendo) marking is placed over the lower staff. A *pp* (pianissimo) marking is placed over the upper staff.

Third system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music features a series of chords in the upper staff and a continuous eighth-note accompaniment in the lower staff. A *f* (forte) marking is placed over the upper staff, and a *ff* (fortissimo) marking is placed over the lower staff. A *Red.* (Reduction) marking is placed over the lower staff.

Fourth system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music features a series of chords in the upper staff and a continuous eighth-note accompaniment in the lower staff. A *f* (forte) marking is placed over the upper staff, and a *ff* (fortissimo) marking is placed over the lower staff. A *Red.* (Reduction) marking is placed over the lower staff. The number 2816 is printed below the lower staff.

II.

ROMANZE.

Andantino. ♩ = 68.

The musical score is for a Romantic piece, Andantino, 68 bpm. It is in B-flat major, 3/4 time. The score consists of four systems of staves. The first system shows a vocal line and piano accompaniment. The piano accompaniment is characterized by dense chordal textures and arpeggiated figures. The second system continues the vocal line and piano accompaniment. The third system features a 'dim.' marking and a 'pp' marking. The fourth system includes 'marc.' markings and 'p' and 'ff' markings.

The score includes the following markings: *p dolce*, *pp*, *dim.*, *pp*, *molto dolce*, *f*, *marc.*, *p*, *ff*, *marc.*, *p*, *ff*, *p*.

First system of the musical score. It features a vocal line at the top and a piano accompaniment below. The piano part is marked *una corda* and *pp* (pianissimo). The vocal line has a *p* (piano) dynamic. The piano accompaniment consists of chords and moving lines in both hands.

Second system of the musical score. It begins with a key signature change to G major, indicated by a large 'G' above the staff. The piano part has a *mf* (mezzo-forte) dynamic. The vocal line has a *f* (forte) dynamic. The piano accompaniment features triplets in the right hand and sustained chords in the left hand.

Third system of the musical score. The piano part is marked *p* (piano) and *dolce* (sweet). The vocal line has a *p* (piano) dynamic. The piano accompaniment consists of chords and moving lines in both hands.

Fourth system of the musical score. The piano part is marked *f* (forte) and *marc.* (marcato). The vocal line has a *f* (forte) dynamic. The piano accompaniment features triplets in the right hand and sustained chords in the left hand.

This musical score page contains three systems of music, numbered 2814, 2815, and 2816 at the bottom. Each system consists of a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The piano part features complex textures with many sixteenth and thirty-second notes. The vocal line is more melodic, with some passages featuring triplets. The page includes dynamic markings such as *p* (piano), *f* (forte), *pp* (pianissimo), *dim.* (diminuendo), and *cresc.* (crescendo). There are also performance instructions like *Red.* (Reduction) and asterisks (*) indicating specific musical features or ornaments. The page number 23 is in the top right corner, and the measure numbers 2814, 2815, and 2816 are at the bottom of their respective systems.

2814

2815

2816

This musical score is for a piano and voice piece, page 24. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score is divided into four systems, each with a vocal staff and a piano staff. The piano part includes complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f*, *ff*, and *Red.* (likely *Red.* for *Red.*). The vocal line consists of a single melodic line with some rests. The score concludes with a double bar line and the number 2816.

2816

First system of musical notation. It consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano (Right and Left hands). The piano part features a dense, rhythmic accompaniment with many beamed sixteenth notes. The vocal parts have a more melodic line. The system ends with a fermata on the vocal staves.

Red. * *Red.* *

Second system of musical notation. It begins with a vocal entry marked 'H' (Horn) on the Soprano staff. The piano accompaniment continues with its rhythmic pattern. The system concludes with a fermata on the piano part.

Red. * *Red.* *

Third system of musical notation. The vocal parts have a melodic line with a 'dim.' (diminuendo) marking. The piano part features a 'mf' (mezzo-forte) dynamic marking and a 'dim.' marking. The system ends with a fermata on the piano part.

Fourth system of musical notation. The vocal parts are mostly silent, with a 'pp' (pianissimo) marking. The piano part continues with its rhythmic pattern, marked with 'dim.' (diminuendo). The system ends with a fermata on the piano part.

pp marc. p pizz. sf

pp Red.

Red. Red.

Red. Red.

Red.

First system of musical notation. It consists of four staves. The top two staves (treble and bass clef) contain a vocal melody with sustained notes. The bottom two staves (piano grand staff) feature a continuous, rapid sixteenth-note arpeggiated pattern in the left hand, starting with a forte (*f*) dynamic.

Second system of musical notation. The vocal melody continues with a *dolce* marking. The piano accompaniment includes a *dim.* (diminuendo) marking over the arpeggiated pattern and a *pp una corda* marking at the end of the system. Pedal points are indicated by *Ped.* and asterisks (*).

Third system of musical notation. The piano part features a complex texture with rapid sixteenth-note patterns in both hands. The system is marked with multiple *Ped.* and asterisk (*) symbols, indicating frequent pedal changes.

Fourth system of musical notation. The piano part continues with rapid sixteenth-note patterns. A *tutte corde* marking appears in the right hand. The system concludes with *Ped.* and asterisk (*) markings.

First system of musical notation, measures 1-4. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a dense texture of chords and triplets. Dynamics include *f* (forte) and *p* (piano). The key signature has two flats.

Second system of musical notation, measures 5-8. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a dense texture of chords and triplets. Dynamics include *ff* (fortissimo), *p* (piano), and *f* (forte). The key signature has two flats. The text "una corda" and "tutte corde" is written above the piano part.

Third system of musical notation, measures 9-12. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a dense texture of chords and triplets. Dynamics include *f* (forte) and *pp* (pianissimo). The key signature has two flats. The text "I" is written above the vocal line.

Fourth system of musical notation, measures 13-16. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a dense texture of chords and triplets. Dynamics include *f* (forte) and *pp* (pianissimo). The key signature has two flats. The text "Ped." and "Ped." with asterisks are written below the piano part.

First system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The piano part begins with a mezzo-forte (*mf*) dynamic and includes a pedaling instruction 'Ped.' with an asterisk. A melisma mark (a wavy line) is placed over the piano accompaniment. The system concludes with a mezzo-piano (*mp*) dynamic marking.

Second system of the musical score. The vocal line continues with a melisma. The piano accompaniment features a mezzo-forte (*mf*) dynamic and includes a pedaling instruction 'Ped.' with an asterisk. The system ends with a forte (*f*) dynamic marking.

Third system of the musical score. The piano accompaniment is characterized by dense, rapid sixteenth-note passages in both hands, marked with a forte (*f*) dynamic. Pedaling instructions 'Ped.' with asterisks are present. The system concludes with a forte (*f*) dynamic marking.

Fourth system of the musical score. The piano accompaniment continues with dense sixteenth-note figures, marked with a forte (*f*) dynamic. Pedaling instructions 'Ped.' with asterisks are present. The system concludes with a forte (*f*) dynamic marking and a 'V' symbol.

First system of musical notation. It consists of two staves for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature has one sharp (F#). The first staff has a treble clef, and the second staff has a bass clef. Dynamics include *f* (forte) and *p* (piano).

Second system of musical notation. It continues the piece with various dynamics: *pp* (pianissimo), *pizz.* (pizzicato), *rit.* (ritardando), and *p dolce* (piano dolce). The notation includes slurs and articulation marks.

Third system of musical notation. This system features a dense texture with many sixteenth notes in the lower staves. Dynamics include *pp* (pianissimo).

Fourth system of musical notation. It includes the instruction *p arco* (piano arco) for the upper staves. The lower staves continue with dense sixteenth-note patterns. Dynamics include *p* (piano) and *pp* (pianissimo).

Musical score for a piano and strings, featuring multiple systems of staves. The score includes various musical notations, dynamics, and performance instructions.

The first system shows a piano introduction with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The second system introduces a string section with a melodic line in the first violin and a rhythmic accompaniment in the second violin and cello. The third system features a piano solo with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The fourth system shows a piano introduction with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The fifth system features a piano solo with a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Dynamics and performance instructions include: *dim.* (diminuendo), *pizz.* (pizzicato), *p* (piano), *dolce* (dolce), *f* (forte), *ff* (fortissimo), *pp* (pianissimo), *arco* (arco), *morendo* (morendo), and *dim.* (diminuendo).

The score is marked with a tempo of 2816 and a key signature of one flat.

III.

SCHERZO.

Allegro. $\text{♩} = 63$.

[illegible]

First system of musical notation. It consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The vocal line begins with a rest, followed by a melodic phrase starting on a half note, marked with a piano (*p*) dynamic and a crescendo (*cresc.*) hairpin. The piano accompaniment features a descending eighth-note scale in the right hand, marked *dim.*, and a steady eighth-note bass line in the left hand, marked *p*.

Second system of musical notation. The vocal line continues with a melodic phrase marked *f* (forte), followed by a rest and then a descending eighth-note scale marked *dim.*. The piano accompaniment features a descending eighth-note scale in the right hand, marked *f*, and a steady eighth-note bass line in the left hand, marked *pp* (pianissimo).

Third system of musical notation. The vocal line continues with a melodic phrase marked *f*, followed by a rest and then a descending eighth-note scale marked *dim.*. The piano accompaniment features a descending eighth-note scale in the right hand, marked *f*, and a steady eighth-note bass line in the left hand, marked *p*.

Fourth system of musical notation. The vocal line continues with a melodic phrase marked *p*, followed by a rest and then a descending eighth-note scale marked *f*. The piano accompaniment features a descending eighth-note scale in the right hand, marked *f*, and a steady eighth-note bass line in the left hand, marked *p*. A key signature change is indicated by a 'K' symbol at the end of the system.

Musical score for piano and voice, measures 2816-2818. The score is written in B-flat major (two flats) and 4/4 time. It consists of five systems of staves.

- System 1:** The vocal line (top staff) has a whole rest. The piano accompaniment (bottom two staves) features a melody in the right hand and a bass line in the left hand. A forte (*f*) dynamic is marked in the vocal line.
- System 2:** The vocal line continues with a melody. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *p dolce* and *dim.* (diminuendo).
- System 3:** The vocal line continues with a melody. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *pp* (pianissimo) and *p* (piano).
- System 4:** The vocal line continues with a melody. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *pp* and *p*.
- System 5:** The vocal line continues with a melody. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *fp* (fortissimo) and *2ed.* (second ending).

The score concludes with a double bar line and a star symbol (*).

This musical score page contains measures 34 through 41. It is written for a voice part and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings. The piano part features complex textures with many beamed sixteenth and thirty-second notes, as well as chords. The voice part has a melodic line with some grace notes. The page is numbered 35 in the top right corner.

Measures 34-41. Dynamics include *cresc.*, *f*, *ff*, *dim.*, *pp*, and *pp tranquillo*. The piano part includes a section marked *8va* (octave up) in measure 39.

Trio.

Poco più Allegro.

The musical score is for a Trio in 3/4 time, marked 'Poco più Allegro'. It consists of six systems of staves. The first system (measures 36-37) features a vocal line with a melody starting on G4, marked *p* and *dolce*, and a piano accompaniment starting on G3, marked *p*. The second system (measures 38-39) shows the piano part with a melodic line in the right hand marked *p* and a more active bass line, with a crescendo leading to a fortissimo (*f*) section. The third system (measures 40-41) continues the piano part with a melodic line marked *mf* and a bass line, also leading to a fortissimo (*f*) section. The fourth system (measures 42-43) shows the vocal line with a melody marked *p* and the piano part with a melodic line marked *p* and a bass line, leading to a fortissimo (*f*) section. The fifth system (measures 44-45) shows the vocal line with a melody marked *p* and the piano part with a melodic line marked *p* and a bass line, leading to a fortissimo (*f*) section. The sixth system (measures 46-47) shows the vocal line with a melody marked *p* and the piano part with a melodic line marked *p* and a bass line, leading to a fortissimo (*f*) section. The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for a piano and voice piece. The page contains six systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings like *f* (forte) and *p* (piano). There are also performance instructions like *Ped.* (pedal) and *marc.* (marcato). The page number 2816 is at the bottom center.

1

First system of musical notation, featuring treble and bass staves with piano (*p*) and diminuendo (*dim.*) markings.

Second system of musical notation, featuring treble and bass staves with piano (*p*) and pianissimo (*pp*) markings.

Third system of musical notation, featuring treble and bass staves with piano (*p*) and pianissimo (*pp*) markings, and a tempo marking of *Tempo I.*

Fourth system of musical notation, featuring treble and bass staves with piano (*p*) and pianissimo (*pp*) markings, and a tempo marking of *Tempo I.*

Fifth system of musical notation, featuring treble and bass staves with piano (*p*) and pianissimo (*pp*) markings, and a tempo marking of *Tempo I.*

Sixth system of musical notation, featuring treble and bass staves with piano (*p*) and pianissimo (*pp*) markings, and a tempo marking of *Tempo I.*

This page of musical notation is for a piano piece, likely in the key of B-flat major or D-flat major, as indicated by the key signature. The notation is arranged in systems, each containing a vocal line (soprano and bass) and a piano accompaniment (treble and bass clef). The piece features a variety of musical elements:

- Dynamics:** The notation includes a range of dynamic markings: *pp* (pianissimo), *mp* (mezzo-piano), *f* (forte), *p* (piano), *cresc.* (crescendo), and *dim.* (diminuendo).
- Articulation:** Accents and slurs are used throughout to indicate phrasing and emphasis on specific notes.
- Performance Instructions:** Pedal points are marked with "Ped." and asterisks (*) to indicate when the sustain pedal should be used.
- Structure:** The piece is divided into several systems, each with a vocal line and a piano accompaniment. The vocal lines often feature melodic phrases, while the piano accompaniment provides harmonic support and texture.

The notation is written in a clear, professional style, typical of a musical score. The page number "2816" is visible at the bottom center.

This musical score is for a piano and voice piece, page 41. It consists of seven systems of staves. The first system features a vocal line with a melodic line and a piano accompaniment. The piano part has a steady eighth-note bass line and a treble part with chords. Dynamics include *dim.* and *f*. The second system continues the piano accompaniment with various chordal textures and dynamics like *f* and *sf*. The third system introduces a vocal line with a melodic line and a piano accompaniment. The piano part has a steady eighth-note bass line and a treble part with chords. Dynamics include *p* and *f*. The fourth system continues the piano accompaniment with various chordal textures and dynamics like *p* and *f*. The fifth system features a vocal line with a melodic line and a piano accompaniment. The piano part has a steady eighth-note bass line and a treble part with chords. Dynamics include *f*. The sixth system continues the piano accompaniment with various chordal textures and dynamics like *p* and *f*. The seventh system features a vocal line with a melodic line and a piano accompaniment. The piano part has a steady eighth-note bass line and a treble part with chords. Dynamics include *f*.

Musical score for piano and voice, page 42. The score consists of six systems of staves. The first system shows a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system shows a vocal line and a piano accompaniment. The fourth system shows a vocal line and a piano accompaniment. The fifth system shows a vocal line and a piano accompaniment. The sixth system shows a vocal line and a piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

Dynamics and markings include: *dim.*, *p*, *p dolce*, *pp*, *dolce*, *fp*, *cresc.*, *mf*, and *2do.*

First system of musical notation. It consists of four staves: two for a vocal line (soprano and alto) and two for a piano accompaniment (treble and bass). The vocal staves begin with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef. Dynamics include *f* (forte) and *fp* (fortissimo piano). A *dim.* (diminuendo) marking is present in the piano part. A double bar line with a repeat sign is at the end of the system.

Second system of musical notation. It continues the four-staff format. The vocal staves show a melodic line with various note values. The piano accompaniment features chords and moving lines. Dynamics include *ff* (fortissimo) and *f*. A double bar line with a repeat sign is at the end of the system.

Third system of musical notation. The vocal staves continue their melodic development. The piano accompaniment includes a section marked *pp* (pianissimo) and *tranquillo* (trancelento). A double bar line with a repeat sign is at the end of the system.

Fourth system of musical notation. This system concludes the page. It features a variety of dynamics including *pp* and *ff*. The piano accompaniment has a more active role with many sixteenth notes. A double bar line with a repeat sign is at the end of the system.

IV.

FINALE.

Con moto. $\text{♩} = 128$.

The musical score is written for voice and piano. It begins with a vocal line in the treble clef, marked *poco rit.* and *f*. The piano accompaniment is in the bass clef, marked *Con moto.* and *p*. The score is divided into several systems, each with a vocal line and a piano line. The piano line features a complex, rhythmic pattern of eighth and sixteenth notes, often with slurs and ties. The vocal line is more melodic, with some rests and dynamic markings like *p* and *f*. The tempo marking *a tempo* appears in the middle of the score. The score concludes with a final cadence in the piano line.

poco rit.
p

dim.
p
And.

f
a tempo

pp

poco rit. *a tempo*
mf *f* *sp*

cresc.

fp *cresc.*

2816

[illegible]

Musical score for piano and voice, page 47. The score consists of six systems of staves. The first system shows a vocal line and piano accompaniment with dynamics *p* and *pp*. The second system includes a piano solo section marked "Led." and *f*. The third system features a piano solo section marked *ff*. The fourth system continues the piano solo with *ff* and "Led." markings. The fifth system shows a vocal line and piano accompaniment with *ff* dynamics. The sixth system continues the piano accompaniment with *ff* dynamics. The score includes various musical notations such as notes, rests, and dynamic markings.

This musical score is for a piano and voice piece, page 48. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into six systems. The first system shows the vocal line with a forte (*f*) dynamic and the piano accompaniment with a fortissimo (*ff*) dynamic. The second system continues the piano accompaniment with a fortissimo (*ff*) dynamic. The third system introduces a vocal line with a forte (*f*) dynamic and a piano accompaniment with a fortissimo (*ff*) dynamic. The fourth system continues the piano accompaniment with a fortissimo (*ff*) dynamic. The fifth system shows the vocal line with a forte (*f*) dynamic and a piano accompaniment with a fortissimo (*ff*) dynamic. The sixth system continues the piano accompaniment with a fortissimo (*ff*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings. There are also some performance instructions like *marc.* (marcato) and *ff* (fortissimo). The page number 2816 is printed at the bottom center.

2816

marc.
 p
 pp
 f
 pp
 ff
 ff
 p
 p
 Led.
 * Led.
 *
 Led.
 * Led.
 *
 2516

Musical score for piano and voice, page 50. The score consists of six systems of staves. The first system has two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The second system has two vocal staves and a piano accompaniment. The third system has two vocal staves and a piano accompaniment. The fourth system has two vocal staves and a piano accompaniment. The fifth system has two vocal staves and a piano accompaniment. The sixth system has two vocal staves and a piano accompaniment. The score includes various musical notations such as notes, rests, dynamics (*p*, *f*, *cresc.*, *poco rit.*, *a tempo*), and articulation marks (accents, slurs).

First system of musical notation, measures 1-4. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a piano (*p*) dynamic, followed by a series of eighth and sixteenth notes, and ends with a forte (*f*) dynamic. The lower staff is in bass clef and contains mostly whole and half notes, with a forte (*f*) dynamic marking.

Second system of musical notation, measures 5-8. The upper staff continues with a forte (*f*) dynamic, featuring sixteenth-note passages. The lower staff features a piano (*p*) dynamic in the first measure, followed by a forte (*f*) dynamic, and concludes with a fortissimo (*ff*) dynamic.

Third system of musical notation, measures 9-12. The upper staff starts with a piano (*p*) dynamic and includes a piano-piano (*pp*) marking. The lower staff begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and then a *dolce* (sweet) marking. A first ending bracket is present in the lower staff, spanning measures 10 and 11.

Fourth system of musical notation, measures 13-16. The upper staff continues with a piano (*p*) dynamic. The lower staff features a series of chords and moving lines, with a piano (*p*) dynamic marking.

This musical score is for a piano and voice piece, page 52. It features five systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a melodic phrase, and the piano accompaniment provides a harmonic foundation. The second system continues the vocal melody, with the piano accompaniment featuring a series of chords and a melodic line in the right hand. The third system shows the vocal line with a crescendo leading to a forte (f) dynamic. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The fourth system features a vocal line with a crescendo leading to a forte (f) dynamic. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The fifth system shows the vocal line with a crescendo leading to a forte (f) dynamic. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written in a standard musical notation style.

p dolce
p dolce
pp
f
mf
f marc.
f marc.
f

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

First system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a melody in the upper staff with a *p* (piano) dynamic marking. The lower staff provides a harmonic accompaniment.

Second system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a melody in the upper staff with a *P* (piano) dynamic marking and a *poco rit.* (poco ritardando) tempo marking. The lower staff provides a harmonic accompaniment with a *pp* (pianissimo) dynamic marking.

Third system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a melody in the upper staff with a *f* (forte) dynamic marking and a *p* (piano) dynamic marking. The lower staff provides a harmonic accompaniment with a *p* (piano) dynamic marking.

Fourth system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a melody in the upper staff with a *pp* (pianissimo) dynamic marking and a *marc.* (marcato) tempo marking. The lower staff provides a harmonic accompaniment with a *f* (forte) dynamic marking.

Musical score for a string quartet, page 54. The score is in B-flat major and 4/4 time. It features four staves: two for the first violin and second violin, and two for the first viola and second viola. The music is characterized by complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f*, *p*, *mf*, *ff*, *cresc.*, and *dim.* The score includes various articulations like *pizz.* and *arco*, and a *p dolce* marking. The piece concludes with a double bar line and a repeat sign.

0

The musical score is written for piano and voice. It consists of six systems of staves. The piano part is in the lower staves, and the voice part is in the upper staves. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first system starts with a forte (*f*) dynamic. The second system includes a piano (*p*) and *dolce* marking. The third system includes a piano (*p*) marking. The fourth system includes a piano (*p*) marking. The fifth system includes a piano (*p*) marking. The sixth system includes a piano (*p*) marking. The score ends with a double bar line and a repeat sign.

f

p dolce

p

p

p

p

pp

cresc.

f cresc.

2816

rit. *a tempo*

f *p* *fp* *p*

f *p*

Red. ** Red.* ** Red.*

f *f* *f* *f*

p *p* *p* *p*

pizz. *p* *p*

2816

arco *pp*

p

pp

cresc.

pp

cresc.

f

p

f

R *poco rit.*

ff *dim.*

ff *dim.*

ff *dim.*

a tempo

This page of musical notation is for a string quartet, featuring four systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp*, *f*, *cresc.*, *pizz.*, *arco*, *dim.*, and *dolce*. The page number 2816 is visible at the bottom center.

Musical score for piano and voice, page 59. The score consists of six systems of staves. The piano part is in the lower staves, and the voice part is in the upper staves. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Dynamics and markings include: *mf*, *p dolce*, *f*, *p*, *p cresc.*, *cresc.*, *ff*, *ff con fuoco*, *ad*, and *2nd*.

The score concludes with a double bar line and the number 2816.

Wertvolle Klaviermusik im Verlage von Rob. Forberg in Leipzig

Recueil d'excellentes morceaux de piano. Valuable piano-pieces.

d'ALBERT, Eugen.

Klavierabende. Ausgewählte Werke aus seinen Konzertprogrammen. Mit kritisch-instruktiven Anmerkungen, Vortragszeichen und sorgfältigem Fingersatz von E. d'Albert. — (Soirées de piano. Choix d'œuvres de ses concerts. Avec annotations critiques et instructives, signes d'exécution, et doigté par E. d'Albert. Piano recitals. Selected works from his concerts. With critic and instructive annotations, signs of execution, and fingering by E. d'Albert.)

No. 1. Schumann, Carnaval . . . netto 1,50
No. 4. Schumann, Op. 17. Fantasie netto 1,50
No. 6. Schumann, Op. 13. Etudes symphoniques . . . netto 1,20
No. 10. Schumann, Op. 11. Grande sonate . . . netto 1,50
No. 11. Weber, Op. 39. Deuxième grande sonate . . . netto 1,20
No. 15. Couperin, Cinq pièces de clavecin . . . netto 1,20
No. 21. Schubert, Op. 78. Sonate. (Fantasie) . . . netto 1,20
No. 27. Chopin, Op. 58. Sonate netto 1,50
No. 28. Beethoven, XXXII Variationen (Cmin. Ut min.) . . . netto —,90
No. 39. Schubert, Op. 15. Phantasie netto 1,20
No. 40–51. Chopin, Etuden jede Nr. netto —,30

Wird fortgesetzt. (Sera continué. To be continued.)

BACH, Joh. Seb.

Sechs Präludien und Fugen für Orgel. Für das Pianoforte zu zwei Händen bearbeitet von Eugen d'Albert. — (Six préludes et fugues pour l'orgue. Arrangés pour piano à 2 mains par Eugen d'Albert.)

— Six preludes and fugues for organ. Arranged for piano solo by Eugen d'Albert.

No. 1. Präludium (Fantasia) und Fuge. C moll. (Ut min. C min.) . . . 1,50
No. 2. Präludium und Fuge. G dur. (Sol maj. G maj.) . . . 1,50
No. 3. Präludium (Toccata) und Fuge. F dur. (Fa maj. F maj.) . . . 2,50
No. 4. Präludium und Fuge. A dur. (La maj. A maj.) . . . 1,—
No. 5. Präludium und Fuge. F moll. (Fa min. F min.) . . . 1,50
No. 6. Präludium (Toccata) und Fuge. D moll. (Ré min. D min.) . . . 2,—

BEETHOVEN, Ludw. v.

Op. 31. No. 2. Sonate (Ré mineur). (D moll.) Interpretiert, doigté et accompagné de remarques explicatives concernant l'exécution à l'usage des établissements impériaux d'éducation des demoiselles nobles en Russie, par Adolphe Henselet. Edition nouvelle revue et corrigée. (Son. in D min., interpreted and containing finger-notation as well as explicative remarks concerning the execution, to be used by the Imperial establishments of education of high-born ladies in Russia by A. H. New revised edition)

Op. 53. Sonate (Ut majeur). (C dur.) Interpretiert, doigté, facilité et accompagné de remarques explicatives concernant l'exécution à l'usage des établissements impériaux d'éducation en Russie, par Adolphe Henselet. (Son. C maj. with fingering and interpretative remarks on the execution, to be used in the Imperial establishments of education in Russia by A. H.)

Largo. Aus dem Konzert in C moll. Op. 37. (Ut min. C min.) Für den Konzertvortrag für Pianofortsolo, übertragen von Carl Reinecke. . . . 1,50

Marche alla Turca. Aus dem Nachspiel: Die Ruinen von Athen. (Marche turque de ruines d'Athènes. Turc. march from the ruins of Athens) . . . —,75

BRASSIN, Louis.

Feuille d'album (Albumblatt) . . . —,75
— **Menuet** . . . 1,—
— **Gavotte** . . . —,75
— **Gigue** . . . —,75

DRAESEKE, Felix.

Op. 23. Miniaturen. 6 Klavierstücke. (Miniatures. 6 morceaux pour le piano. Miniatures. 6 pieces for the piano.)

Heft (cah. vol.) 1. Präludium. Relgen. Menuett. Walzer. (Préludes. Ronde. Menuet. Valse. Preludium. Rounds. Menuet. Waltzer) . . . 1,75
Heft (cah. vol.) 2. Marsch. Finale (Perpetuum mobile). (Marche. Finale. Perpetuum mobile) . . . 1,75

GLUCK, Ch.

Chaconne a. Armida. Bearbeitet von Gustav J. Kogel. (Ch. from Armida) . . . 1,40

HAESSLER, Jean Guillaume.

Op. 16. Trois sonates expressives pour le clavecin ou fortépiano. Nach den Originaldrucken herausgegeben, phrasiert, mit Fingersatz und Vortragszeichen von N. J. Hompesch.

Sonata I . . . 1,—
Sonata II . . . 1,—
Sonata III . . . 1,25

HENSELT, Adolphe.

Six thèmes avec variations de Nic. Paganini recueillis de ses concerts. (Six themes with variations by Nic. Paganini selected in his concerts) . . . 2,—

Rückseite No. 28.

HILLER, Ferdinand.

Op. 168. Suites sérieuses. (Serious suite) 4,—
Op. 191. Festtage. (Les jours de fête. Holy Days) . . . 1,—
No. 1. Neujahrstag. (Le jour de l'an. New year's day) . . . 1,—
No. 2. Charfreitag. (Le vendredi saint. Good-friday) . . . —,75
No. 3. Ostern. (Pâques. Easter) . . . 1,—
No. 4. Geburts- oder Namenstag. (La fête ou le jour de naissance. Birth- or name day) . . . 1,25
No. 5. Pfingsten. (Pentecôte. Whitsuntide) . . . 1,50
No. 6. Weihnachtsabend. (La veille de Noël. Christmas-night) . . . 1,25

Ständchen. Albumblatt. M. Fingers. v. A. Reckendorf. (Strinade, avec doigté. Serenade, with fingering) . . . 1,50

JADASSOHN, S.

Op. 98. Drei Stücke. . . . —,75
No. 1. Elegie . . . 1,—
No. 2. Rhapsodie . . . 1,25
No. 3. Reigen (Dance. Dance) . . . 1,—
Op. 128. Zweite Serenade in 12 canons (2 dur.) (IIème sérénade en 12 canons (Mi majeur). II nd sérénade in 12 canons (B majeur).)

Heft I. No. 1. Allegretto amabile. No. 2. Andantino. No. 3. Allegretto scherzando. No. 4. Humoreske . . . 2,—
Heft II. No. 5. Andante. No. 6. Appassionato. No. 7. Adagio. No. 8. Capriccio . . . 2,—
Heft III. No. 9. Minuetto. No. 10. Intermezzo. No. 11. Allegretto grazioso. No. 12. Allegretto di marcia . . . 2,—

Op. 131. Vier Phantasiestücke. (4 fantasias. 4 fantasias.)

No. 1. Romanze (Romance) . . . 1,—
No. 2. Einsam (Tout seul. Alone) . . . 1,—
No. 3. Intermezzo . . . 1,—
No. 4. Lied (Chanson. Song) . . . 1,—

Op. 132. Vier Charakterstücke. (4 morceaux caractéristiques. 4 caract. pieces.)

No. 1. Caprice . . . 1,—
No. 2. Erinnerung. (Souvenir. Remembrance) . . . 1,—
No. 3. Tanz (Valse. Waltz) . . . 1,—
No. 4. Marcia gioiosa . . . 1,—

JAELL, Alfred.

Op. 159. 4me Barcarole. (Ges dur.) (Sol. ém. maj. G flat maj.) . . . 2,50
Op. 160. Intermezzo Elegico. (F moll.) (Fa min. F min.) . . . 2,—
Op. 161. Valse Caprice. (Des dur.) (Ré ém. maj. D flat maj.) . . . 3,—

JENSEN, Adolf.

Op. 30. Dolorosa. 6 Gesänge nach Dichtungen v. A. v. Chamisso. (6 chants comp. sur des poèmes de Chamisso. 6 songs on poems of Chamisso.) Für das Pianoforte zu 2 Händen übertragen von Max Meyer-Olbersleben . . . 4,—
Op. 37. Impromptu. Nouvelle édition 1,50
Op. 38. Zwei Nocturnes.

No. 1. Fis. (Fa dièse. F sharp.) . . . 1,25
No. 2. B moll. (Si bém. min. B flat min.) . . . 1,25

JOSEFFY, Rafael.

Op. 11. Ungarisches Album. (Alb. hongrois. Hungarian album.)

No. 1. Romanze . . . —,75
No. 2. Intermezzo . . . —,75
No. 3. Ungarische Zigeuner. (Tsiganes de Hongrie. Hungarian gipsies) . . . 1,—
No. 4. Caprice . . . 1,50
No. 5. Serenade . . . —,75
No. 6. Oede. (Disert) . . . 1,25

— **Gavotte moderne** . . . 2,—

KIEL, Friedrich.

Op. 55. Vier Charakterstücke. (4 morceaux caractéristiques. 4 caract. pieces.)

No. 1. B dur. (Si bém. maj. B maj.) . . . —,75
No. 2. H moll. (Si min. H min.) . . . —,75
No. 3. E dur. (Mi maj. E maj.) . . . —,75
No. 4. F moll. (Fa min. F min.) . . . 1,—

KIRCHNER, Theodor.

Op. 47. Federzeichnungen. Neun Klavierstücke. (Dessins 9 morc. pour le piano. Pictures. 9 pieces for the piano.)

Heft (cah. vol.) 1 — 2 — 3 . . . 2,—
— **Op. 52. Ein neues Klavierbuch.** (Nouveau cahier de compositions pour le piano. A new book for the piano.)

Heft (cah. vol.) 1 — 2 — 3 . . . 1,50

KULLAK, Theodor.

Op. 125. Scherzo G dur. (Sol. maj. G maj.) 2,50

MOZART, W. A.

Op. 114. Maurerische Trauermusik. (Musique funèbre maçonnique. Masonic funeral-music) . . . —,75

MUFFAT, Gottlieb.

Suite für das Pianoforte (B dur. Si bém. majeur. B flat major) aus den Componimenti musicali. Für das moderne Pianoforte bearbeitet und mit Fingersatz und Vortragszeichen versehen von Dr. Johannes Merkel.

Heft 1. (Fantasie und Fuge. Allemande) 1,25
Heft 2. (Courante. Sarabande. La Harpée. Menuet I. Menuet II) . . . 1,25
Heft 3. (Air. Hornpipe. Gigue) . . . 1,25

RAFF, Joachim.

Op. 113. Ungarische Rhapsodie. (E moll.) (Rhapsodie hongroise. Mi min. Hungarian rhapsody. B min.) . . . 3,—
Op. 115. Deux morceaux lyriques. (Two lyrical pieces.) Komplet . . . 2,—
No. 1. As dur. (La bém. maj. As maj.) . . . 1,40
No. 2. A dur. (La maj. A maj.) . . . 1,20
Op. 116. Valse-Caprice. (O dur.) (Sol maj. G maj.) . . . 2,—
Op. 175. Orientales. (Huit morceaux. Eight pieces.)

No. 1. C dur. (Ut maj. C maj.) . . . 1,20
No. 2. Es dur. (Mi bém. maj. Es maj.) . . . 2,—
No. 3. A moll. (La min. A min.) . . . 1,40
No. 4. G dur. (Sol maj. G maj.) . . . 1,40
No. 5. D moll. (Ré min. D min.) . . . 1,80
No. 6. As dur. (La bém. maj. As maj.) . . . 1,40
No. 7. A dur. (La maj. A maj.) . . . 1,80
No. 8. A moll. (La min. A min.) . . . 2,—

REGER, Max.

Op. 24. Six morceaux.

No. 1. Valse-Improptu . . . 1,—
No. 2. Menuet . . . 1,—
No. 3. Réverie fantastique . . . 1,—
No. 4. Un moment musical . . . 1,—
No. 5. Chant de la nuit . . . 1,—
No. 6. Rhapsodie . . . 1,—

Op. 26. Sieben Phantasiestücke. (7 fantasias. 7 fantasias.)

No. 1. Elegie . . . 1,—
No. 2. Scherzo . . . 1,—
No. 3. Barcarole . . . 1,—
No. 4. Humoreske . . . 1,—
No. 5. Resignation . . . 1,—
No. 6. Improptu . . . 1,—
No. 7. Capriccio . . . 1,—

REINECKE, Carl.

Op. 137. Vierundzwanzig kleinere Studien. (Als Vorbereitung für die Etuden von Cramer, Moscheles und des Komponisten 24 Etuden, Op. 121.) Eingeführt in den Konservatorien der Musik zu Budapest, Dresden, Köln, Leipzig, Stuttgart, in den Königl. Musikschulen zu München und Würzburg und der neuen Akademie der Tonkunst in Berlin. (24 petites études. Introduites dans plusieurs conservatoires. 24 little studies. Introduced in a large number of conservatories.)

Heft 1 . . . 2,50
Heft 2 . . . 2,50
Heft 3 . . . 2,50

Op. 152. Ländler. (Valse tyrolienne. Slow waltzer) . . . 2,50

RHEINBERGER, Josef.

Op. 28. Humoresken.

No. 1. E moll. (Mi min. E min.) . . . 1,25
No. 2. F moll. (Fa min. F min.) . . . 1,25
No. 3. G moll. (Sol min. G min.) . . . 1,—
No. 4. F dur. (Fa maj. F maj.) . . . 1,75

Op. 29. Aus Italien. (Souvenirs d'Italie. From Italy.)

No. 1. Dolce far niente . . . 1,—
No. 2. Ritrattura . . . 1,25
No. 3. Serenata . . . 1,25

Op. 39. Sechs Tonstücke in fugierter Form. (Six compositions en forme de fugues. Six mus. compositions in form of fugues.)

No. 1. D moll. (Ré min. D min.) . . . 1,50
No. 2. A dur. (La maj. A maj.) . . . 1,25
No. 3. B moll. (Si bém. min. B min.) . . . 1,50
No. 4. B moll. (Si min. B min.) . . . 1,25
No. 5. Des dur. (Mi bém. maj. Des maj.) . . . 1,25
No. 6. C moll. (Ut min. C min.) . . . 1,50

Op. 45. Zwei Klavierkonzerte. Joh. Brahms gewidmet. (Deux morceaux pour le piano dédiés à J. Brahms. Two comp. for the piano, dedicated to J. Brahms.)

No. 1. Scherzo . . . 1,50
No. 2. Capriccio über ein Thema v. Händel. (Caprice sur un thème de Händel. Capr. on a theme of Händel.) . . . 1,50

Op. 47. Sinfonische Sonate. (Allegro, Menuetto, Intermezzo und Tarantelle) 4,25

Op. 51. Improvisation über Motive aus der Zauberflöte. (Improvisations sur des motifs de la flûte enchantée. Improv. on motives of the enchanted flute.) 2,75

Op. 68. Sechs Tonstücke in fugierter Form. II. Folge. (Six compositions en forme de fugue II. partie. Six comp. in form of fugue II. part.)

No. 1. C dur. (Ut maj. C maj.) . . . 1,25
No. 2. As dur. (La bém. maj. As maj.) . . . 1,25
No. 3. F moll. (Fa min. F min.) . . . 1,25
No. 4. E dur. (Mi maj. E maj.) . . . 1,25
No. 5. H moll. (Si min. H min.) . . . 1,25
No. 6. D dur. (Ré maj. D maj.) . . . 1,50

Op. 99. Sonate. Des dur. (Non troppo mosso, Romanze, Finale. (Ré bém. maj. Des maj.) . . . 3,50

Op. 115. Toccata. (C moll.) (Ut min. C min.) . . . 2,25

Passacaglia zum Konzertvortrag (Freie Bearbeitung des Schlussatzes der Orgelsonate in E moll Op. 132. (P. pour le concert. Arrangement libre de la finale de la sonate pour orgue en E min. For the concert. Free arrangement of the finale of the organ-sonata in E min.) . . . 2,—

SCHILLINGS, Max.

Op. 18. Das Hexenlied von Ernst von Wildenbruch mit begleitender Musik. (The witch-song. English words by John Bernhoff) . . . 5,—
Op. 18. Lachansons des sorcières. Ballade de E. von Wildenbruch. (Edition pour piano avec texte français et russe. Traduction française par A. Scheler, traduction russe par Modest Tchaikowsky) . . . 5,—

STRAUSS, Richard.

Op. 38. Tennyson's Enoch Arden. Ein Melodram. (A melodram with german and english words) . . . 5,—

TSCHAIKOWSKY, P.

Op. 1. Scherzo à la russe. Im promptu . . . 2,—
Op. 2. Souvenir de Hapsal. (Remembrance of H.)

No. 1. Ruines d'un château. (Ruins of a castle) . . . 1,—
No. 2. Scherzo . . . 1,50
No. 3. Chant sans paroles. (Song without words) . . . —,80

Op. 4. Valse-Caprice. (D dur.) (Ré maj. D maj.) . . . 2,30

Op. 5. Romanze. (As dur.) (La bém. maj. As maj.) . . . 1,—
Op. 7. Valse-Scherzo. (A dur.) (La maj. A maj.) . . . 1,50

Op. 8. Capriccio. (Ges dur.) (Sol bém. maj. Ges maj.) . . . 1,50

Op. 9. No. 1. Réverie . . . 1,—
No. 2. Polka de salon . . . 1,—
No. 3. Mazurka de salon . . . 1,—

Op. 10. No. 1. Nocturne . . . —,80
No. 2. Humoreske . . . —,80

Op. 19.

No. 1. Réverie du soir. (Evening dream) . . . —,80
No. 2. Scherzo humoristique . . . 1,35
No. 3. Feuille d'album. (Alb. leaves) . . . —,60
No. 4. Nocturne . . . —,80
No. 5. Capriccio . . . 1,—
No. 6. Thème original et variations . . . 2,—

Op. 26. Sérénade mélancolique. Arrangé pour piano à 2 mains par P. Klengel . . . 1,80

Op. 37. Die Jahreszeiten. 12 Charakterstücke. (Les saisons. 12 morceaux caractéristiques. The seasons. 12 caract. pieces.)

Komplet in 1 Bande. Broschiert . . . netto 2,50
Einzel: (Séparément. Separately.)

No. 1. Januar. Am Kamin. (A la cheminée. Before the chimney) . . . 1,—
No. 2. Februar. Karneval . . . 1,—
No. 3. März. Lied der Lerche. (Chant de l'oiselette. Song of the lark) . . . —,75
No. 4. April. Schneeglöckchen. (Perce-neige. Snow-drop) . . . —,75
No. 5. Mai. Helle Nächte. (Belle nuits. Clear nights) . . . 1,—
No. 6. Juni. Barcarole . . . 1,—
No. 7. Juli. Lied des Schnitters. (Chant du moissonneur. The reaper's song) . . . —,75
No. 8. August. Die Ernte. (La moisson. The harvest) . . . 1,—
No. 9. September. Jagdlied. (Chant de chasse. Hunting) . . . 1,—
No. 10. Oktober. Herbstlied. (En automne. In autumn) . . . —,75
No. 11. November. Troika-Fahrt. (En troika. In the troika) . . . 1,—
No. 12. Dezember. Weihnachten. (Noël. Christmas) . . . 1,—

Op. 74. Symphonie pathétique (No. 6) für grosses Orchester. Für Pianoforte zu 2 Händen übertragen von Paul Klengel. Neue vollständige Ausgabe netto 6,90

Nachtrag.

(Supplement.)

DRAESEKE, Felix.

Op. 79. Trauermarsch. (Marche funèbre. Funeral march) . . . 1,50

ERTEL, Paul.

Op. 26. Suite (D. Ré.)

No. 1. Präludium . . . 1,25
No. 2. Air . . . 1,25
No. 3. Scherzo fantastique . . . 1,50
No. 4. Passacaglia . . . 1,50

GERNSHEIM, Friedrich.

Op. 81. Fantasie (Fm. Fa m.) . . . 2,50

MENTER, Sofie.

Op. 4. Tarantella . . . 1,50
Op. 5. Romanze . . . 1,50
Op. 6. Mazurka . . . 1,50
Op. 7. Petit valse . . . 1,50
Op. 8. Etudes en sixtes (Sixtiens. study. Sixth's study) . . . 1,50
Op. 9. Etude en la bém. maj. (As dur. A flat maj.) . . . 1,50
Op. 10. Consolation . . . 1,50

Choix d'œuvres de leurs programmes de concert: No. 1. Scarlatti, D. Sonate (A dur. La maj. A maj.) . . . 1,—

SINDING, Christian.

Skizze (Esquisse. Sketch) . . . 1,—

C. G. Röder G. m. b. H., Leipzig.

MUSIK FÜR VIOLONCELLO.

MUSIQUE POUR VIOLONCELLE. CELLO-MUSIC.

I. Für Violoncello und Orchester.

(Violoncelle et orchestre. Cello and orchestra.)
d'ALBERT, Eugen.
Op. 20. Konzert (C-dur) für Violoncello und Orchester.
(Concert en Ut maj. Concert in C maj.)
Orchesterpartitur (Partition. Score) netto 15—
Orchesterstimmen (Parties sépar. Orchestral parts.) netto 15—

GERNSHEIM, Friedrich.
Op. 78. Konzert (E-moll) für Violoncello mit Orchester.
(Concert en Mimn. Concert in E min.)
Orchesterpartitur (Partition. Score) netto 6—
Orchesterstimmen (Parties sépar. Orchestral parts.) netto 9—

II. Für Violoncello und Pianoforte.

(Violoncelle et piano. Cello and piano.)

d'ALBERT, Eugen.
Op. 20. Konzert (C-dur) für Violoncello und Orchester
oder Pianoforte. (Concert en Ut maj. In C maj.)
Ausgabe mit Pianoforte vom Komponisten 6—
Op. 25. No. 2. Wiegenlied. (Berceuse. Cradle-Song.)
Für Violoncello u. Pianof. übertragen von Jaques van Lier
ARNOLD, J. G. 150

Konzert für Violoncello. (F-dur). Zum Gebrauche bei seinem
Unterrichte revidiert, genau bezeichnet u. mit Pianoforte-
begleitung versehen von Carl Schröder. (Concert pour
servir dans l'enseignement. Fa maj. Concert to be used
for instruction. F maj.) 5—

BENNAT, F.
Op. 4. Deux morceaux pour violoncelle et piano.
No. 1. Adagietto. G-dur. (Sol. maj. G maj.) 1—
No. 2. Valse. D-dur. (Ré maj. D maj.) 125

Op. 5. Allegro caratteristico pour violoncelle et piano.
C-dur. (Ut maj. C maj.) 125

BERCKEL, H. J. van.
Op. 7. Vier Charakterstücke für Violoncello u. Pianoforte.
(Quatre morceaux caractéristiques. Four characterical
pieces) 350

BILLETER, A.
Op. 49. Capriccio für Violoncello und Pianoforte. H-moll.
(Si min. B min.) 130

DRAESEKE, Felix.
Op. 51. Sonate für Violoncello und Pianoforte. H-moll.
(Si min. B min.) 6—

FORBERG, Friedrich.
Op. 23. Volkslieder und Romanzen in leichter Bearbeitung
für Violoncello und Pianoforte. (Chants populaires et
romances. Popular songs and romances.)

No. 1. Alabiet, Die Nachtigall. (Le rossignol. The
nightingale.) 1—

No. 2. All alone (Mutterseelenallein). (Tout seul.) 1—

No. 3. Kotschubel, O saget ihr. (O dites-lui. Tell her.) 1—

No. 4. Mendelssohn, Wer hat dich, du schöner Wald.
(Adieux des chasseurs. The forest hunter's song.) 1—

No. 5. Mendelssohn, Ich wollt' meine Lieb'. (Chant
d'amour. Love's song.) 1—

No. 6. Mendelssohn, Volkslied: „Es ist bestimmt“.
(Adieux, chant pop. Parting.) 75

No. 7. Schubert, Am Meer. (Au bord de la mer. By
the sea.) 1—

No. 8. Weber, Freischütz, „Leise, leise, fromme.“ (Air
de Robin des bois. From R. of the woods.) 1—

No. 9. Stradella, Kirchenarie (1667). (Air d'église.
Church melody.) 125

No. 10. Beethoven, Adelaide. 150

No. 11. Lortzing, Zar und Zimmermann, „Sonst spielt'
ich“. (Air de Pierre le grand à Saardam.) 1—

No. 12. Lortzing, Waffenschmied, „Auch ich war ein
Jüngling“. (Air de l'armurier. From the armorer.) 1—

No. 13. Mozart, Zauberflöte, „Dies Bildnis ist be-
zaubernd schön“ und „In diesen heil'gen Hallen“. (Airs
de la flûte enchantée. Airs from the enchanted flute.) 125

FRANZ, Oskar.
Op. 1. Adagio für Violoncello mit Pianoforte 175

Op. 2. Lied ohne Worte. Für Violoncello mit Pianoforte.
(Chant sans paroles. Song without words.) 2—

FUCHS, Albert.
Op. 28. Suite mignonne für Violoncello und Pianoforte.
No. 1. Entrée. Andante pomposo 1—
No. 2. Rigaudon 1—
No. 3. Air 1—
No. 4. Alla marcia 1—

GERNSHEIM, Friedrich.
Op. 78. Konzert (E-moll) für Violoncello und Orchester
oder Pianoforte. (Concert en Mimn. In E min.)
Ausgabe mit Pianoforte vom Komponisten 4—

GRIMM, Carl.
Op. 29. Zwei Melodien für Violoncello mit Pianoforte.
No. 1. Haydn, Arie: „Mit Würd' und Hoheit angetan“.
(Air: „Habillé de splendeur“. „Clad with majesty“.) 150

No. 2. Stradella, Arie: „Pietà signora“ 150

HILLER, Ferdinand.
Ständchen. Albumblatt. Arrangement für Violoncello und
Pianoforte von Fr. Grützmaier. (Sérénade. Feuille
d'album. Serenade. Album leaf.) 180

HOFMANN, Richard.
Op. 59. Zwei Sonatinen für Violoncello mit Pianoforte zum
Gebrauche beim Unterrichte. (2 sonatines pour servir
dans l'enseignement. 2 sonatas for instruction.)

No. 1. D-dur. (Ré maj. D maj.) 250

No. 2. Es-dur. (Mi bémol maj. E flat maj.) 250

HOLLÄNDER, Gustav.
Op. 3. Spinnerlied. B-dur. Für Violoncello und Piano-
forte bearbeitet von Louis Lübeck. (Le chant des
fileuses. Si bém. maj. Spinning-song. B flat maj.) 150

Op. 8. Am Strande. G-dur. Charakterstück. Für Violoncello
und Pianoforte bearbeitet von Louis Lübeck. (Aux bords
de la mer. Sol maj. On the sea-shore. G maj.) 225

HOLLÄNDER, Gustav.

Op. 11. Ständchen. G-dur. Charakterstück. Für Violon-
cello und Pianoforte bearbeitet von L. Ebert. (Sérénade.
Sol maj. Serenade. G maj.) 225

Op. 12. Wiegenlied. As-dur. Für Violoncello und Piano-
forte bearbeitet von L. Ebert. (Berceuse. La bém. maj.
Lullaby. A flat maj.) 175

HÖLZEL, Gustav.
Op. 158. No. 1. Erinnerung an den Gardasee. Für Violon-
cello mit Pianoforte arrangiert. (Souvenir du lac de
Garda. Souvenir of the lake of Garda.) 1—

HUBAY, Jeno.
Op. 87. No. 1. Rayon de Soleil. (Sonnenstrahl.) Cantabile
sur le sol. Arrangé pour violoncelle et piano par l'auteur
LÜBECK, Louis. 125

Op. 4. Konzert. Allegro für Violoncello mit Pianoforte.
E-moll. (Mimn. E min.) 350

MARK-MARKUS, Charles.
Op. 6. Morceaux de salon pour le violoncelle avec piano.
Heft 1. Chanson sans paroles. (Song without words.)
Impromptu. Allegro alla mazurka 2—

Heft 2. Tempo di menuetto moderato. Capriccioletto.
Op. 8. Mazurka concertante. Pièce caractéristique pour
le violoncelle avec piano 2—

RHEINBERGER, Josef.
Op. 77. Sonate. Für Violoncello und Pianoforte übertragen
von C. Schroeder. Es-dur. (Mi bém. maj. E flat maj.) 6—

Op. 150. No. 1. Thema mit Veränderungen. Arrangement
für Violoncello und Pianoforte vom Komponisten. (Thème
et variations. Arr. pour violoncelle et piano. Theme
and variations. Arr. for cello and piano.) 150

SCHROEDER, Charles.
Op. 53. La clochette de la vallée. Idylle pour violoncelle
et piano. (The little bell in the valley.) 125

SCHUBERT, Louis.
Op. 34. Paraphrase über das schwedische Lied: „Der Hirt“
von Berg. Für Violoncello und Pianoforte. (Paraphrase
sur le chant suédois: „Le berger“. Paraphrase on the
swedish song: „The shepherd“.) 1—

STARK, Ludwig.
Op. 59. Vier kleine Vortragsstücke für Violoncello und
Pianoforte. (4 petits morceaux pour former à l'expres-
sion. 4 little pieces for the development of feeling
and expression.)

No. 1. Idylle 2—

No. 2. Ballade 2—

No. 3. Improvisation 140

No. 4. Alpenlied. (Air des alpes. Alp-song.) 140

SWERT, Jules de.
Op. 11. Trois morceaux caractéristiques pour violoncelle
et piano. (Three characteristic pieces.)

No. 1. Aux champs de Vlemink. (In the fields of
Vlemink.) 2—

No. 2. La chapelle abandonnée. (The forlorn chapel.)
No. 3. Ce qu'on entend sur la montagne. (What you
hear on the mountain.) 175

Op. 13. Souvenir. Mélodie pour violoncelle et piano 175

TSCHAIKOWSKY, P.
Op. 26. Sérénade mélancolique. Transcrite pour le violon-
celle et piano par Norbert Salter 2—

Op. 37. No. 6. Barcarole. Für Cello und Pianoforte be-
arbeitet von Norbert Salter 150

Op. 37. No. 10. En automne. Arrangé pour violoncelle
et piano par P. Klengel 1—

Allegro con grazia. Aus der Symphonie pathétique, Op. 74.
Für Violoncello u. Pianoforte frei übertr. v. Jaques van Lier
Andante cantabile du quatuor op. 11. pour violoncelle et
piano par W. Kitzenhagen 130

WAGNER, Richard.
Ankunft bei den schwarzen Schwänen. Albumblatt. Für
Violoncello und Pianoforte übertragen von Franz Bennat.
(Arrivée chez les cygnes noirs. Feuille d'album. Transcr.
pour violoncelle et piano. Arrival at the black swans.
Album-leaf. Arr. for cello and piano.) 2—

WEISSBORN, Julius.
Op. 9. Vortragsstücke für Violoncello und Pianoforte. (Mor-
ceaux pour violoncelle et piano. Pieces for cello and piano.)

Heft 1. No. 1. Arioso. No. 2. Humoreske 1—

Heft 2. No. 3. Adagio 1—

Heft 3. No. 4. Notturmo 125

Heft 4. No. 5. Scherzo. No. 6. Ballade 1—

WOHLFAHRT, Franz.
Op. 51. Sonaten für Violoncello und Pianoforte. (Sonates
pour violoncelle et piano. Sonatas for cello and piano.)

No. 1. G-dur. I. Lage. (Sol maj. G maj. I. position.) 2—

No. 2. C-dur. I. Lage. (Ut maj. C maj. I. position.) 2—

No. 3. A-moll. I. Lage. (La min. A min. I. position.) 2—

III. Für Violoncello und Violine.

(Violoncelle et violon. Cello and violin.)

HAYDN, Josef.
Duo für Violine und Violoncello. Bisher unbekannt. Mit
Vortragsbezeichnung versehen und herausgegeben von
F. Bennat. (Composition inconnue. Unknown work.) 150

Dasselbe. Zum Konzertvortrage nach dem von F. Bennat
veröffentlichten Originale eingerichtet von Friedrich
Grützmaier 150

IV. Für Violoncello und Orgel.

(Violoncelle et orgue. Cello and organ.)

RHEINBERGER, Josef.
Drei Stücke aus Op. 150 für Violoncello und Orgel. (3 mor-
ceaux pour violoncelle et orgue. 3 pieces for cello and
organ.)

No. 1. Abendlied. (Chant du soir. Evening song.) 120

No. 2. Pastorale 120

No. 3. Elegie 150

V. Für Violoncello und Harmonium.

(Violoncelle et harmonium. Cello and harmonium.)

SCHAAH, Rob.
Klassische Stücke für Violoncello und Harmonium oder
Pianoforte. (Morceaux classiques pour violoncelle et har-
monium ou piano. Classical pieces for cello and harmo-
nium or piano.)

No. 1. Händel, Arie a. d. Messias: „Wie Lieblich ist
der Boten Schritt“. (Air du Messie. Air from the
Messiah.) 1—

No. 2. Bach, J. S., Kanonische Variation über das
Weihnachtslied: „Vom Himmel hoch, da komm' ich
her“. (Variation sur le cantique de Noël. Var. on
the christmas-song.) 1—

No. 3. Gluck, Arie aus Orpheus: „Ewig von dir ge-
trennt“. (Air d'Orphée. Air from Orpheus.) 75

No. 4. Haydn, Kavatine aus den Jahreszeiten: „Licht
und Leben“. (Cavatine extr. des „Saisons“. Cavatina
from the „Seasons“.) 75

No. 5. Mozart, Adagio aus der F-moll-Fantasie. (Adagio
extr. de la fantasia en Fa mineur. Adagio from the
fant. in F minor.) 75

No. 6. Beethoven, Andante aus d. Sonate op. 109. (An-
dante de la Sonate op. 109. Andante of the sonata
op. 109.) 75

No. 7. Beethoven, Andante aus dem Septett op. 20. (An-
dante du septuor op. 20. Andante of the septet op. 20.) 75

No. 8. Beethoven, Andante aus der Sonate op. 57. (An-
dante de la sonate op. 57. Andante of the sonata op. 57.) 75

No. 9. Beethoven, Andante aus der Sonate op. 26. (An-
dante de la sonate op. 26. Andante of the sonata op. 26.) 1—

VI. Für Violoncello, Violine und Viola.

(Violoncelle, violon et alto. Cello, violin and alto.)

WOHLFAHRT, Robert.
Op. 191. Für junge Musikanten. Leichte Stücke zur Übung
im Ensemblespiel für verschiedene Instrumente. (Pour
jeunes artistes. Morceaux faciles pour exercer le jeu
d'ensemble de divers instruments. For young artists.
Easy pieces to improve the ensemble-play of different
instruments.)

Heft 4. 13 Stücke für Violine, Bratsche und Violon-
cello. [I. Lage.] (Trio faciles pour violon, alto et
violoncelle. Easy trios for violin, tenor and cello.
[I. position].) 180

**VII. Soli, Lehrbücher
und Studien für Violoncello.**

(Violoncelle seul, méthodes et études. Cello solo, studies
and methods.)

FORBERG, Friedrich.
Op. 31. Violoncel-Schule. Text deutsch und französisch.
(Méthode pour violoncelle. Texte allemand et français.
Method for cello.) 3—

Op. 32. Leichte, gefällige Stücke für Violoncellschüler.
(Morceaux très-faciles et gracieux dans la 1re position
pour le violoncelle. Very easy and elegant pieces in
the 1st position for the cello.) 150

Op. 83. Studien für den Vortrag ohne Daumenaufsatz für
Violoncello, als Übungsstoff neben jeder Violoncello-
schule zu benutzen. (Études pour former à l'expression
sans application du pouce pour violoncelle. Exercises
for improvement in the mode of executing without use
of the thumb.) 2—

NÖLCK, August.
Op. 155. Die ersten Etuden für jeden Cellisten, mit Be-
gleitung des Pianoforte. (Les premières études pour tout
violoncelliste, avec piano. The first studies for each
cellist, with piano.)

Heft 1 2—

Heft 2 2—

SCHRÖDER, C.
Op. 57. Etuden für Violoncello. (Études de violoncelle.
Studies for cello.)

Heft 1. Zehn Etuden in der ersten Lage. (I. position.) 2—

Heft 2. Zehn Etuden zur Übung im Lagenwechsel
ohne Daumenaufsatz. (10 études dans les différentes
positions sans application du pouce. 10 studies in
different positions without use of the thumb.) 2—

Heft 3. Zehn Etuden mit Daumenaufsatz. (10 études
pour le pouce. 10 studies with use of the thumb.) 225

Nachtrag.

(Supplément. Supplément.)

NÖLCK, August.
Op. 131. Schüler-Concertinos (in einem Satze) für Violon-
cello und Pianoforte. (Concertinos pour d'élèves pour
le violoncelle et piano. Students concertinos for cello
and piano.)

No. 1. A-moll. (La min. A min.) 150

No. 2. D-dur. (Ré maj. D maj.) 150

Eigentum des Verlegers
für alle Länder.

LEIPZIG, ROB. FORBERG.

Orgel-Musik

Musique pour l'Orgue Organ-Music

I. Für Orgel und Orchester. (Orgue et orchestre. Organ and orchestra.)

Rheinberger, Josef.
Op. 177. Konzert für Orgel (No. II in G moll) mit Streichorchester, 2 Hörnern, Trompeten und Pauken. (2ième concert pour l'orgue avec orchestre. En Sol-mineur. 2nd organ-concert with orchestra. G-minor.) Partitur netto 6.—
Orchesterstimmen netto 6.—
Orgelstimme netto 3.—

II. Für Orgel und Violine. (Orgue et violon. Organ and violin.)

Bach, Joh. Seb.
Andante. Aus dem italienischen Konzert. Für Violine und Orgel eingerichtet von Herm. Kretzschmar. D moll. (Du concert italien en Ré min. From the Italian concert. D min.) 1.30

Beethoven, L. van.
Zwei Sätze für Violine und Orgel eingerichtet von A. W. Gottschalg. (Deux morceaux pour violon et orgue. Two pieces for violin and organ.)
No. 1. Adagio (aus Op. 24.) 1.—
No. 2. Moderato grazioso (aus Op. 30.) 2.—

Rheinberger, Josef.
Op. 150. Sechs Stücke für Violine und Orgel. (Six morceaux pour violon et l'orgue. Six pieces for violin and organ.)
No. 1. Thema mit Veränderungen. (Thème et variations.) 2.40
No. 2. Abendlied. (Chant du soir. Evening song.) 1.20
No. 3. Gigue 2.40
No. 4. Pastorale 1.50
No. 5. Elegie 1.20
No. 6. Overture 3.—

III. Für Orgel und Violoncello. (Orgue et violoncelle. Organ and cello.)

Rheinberger, Josef.
Drei Stücke aus Op. 150 für Violoncello und Orgel. (Trois morceaux pour violoncelle et l'orgue. Three pieces for violoncello and organ.)
No. 1. Abendlied. (Chant du soir. Evening song.) 1.20
No. 2. Pastorale 1.20
No. 3. Elegie 1.50

IV. Für Orgel und Blasinstrumente. (Orgue et instruments à vent. Organ and windinstruments.)

Gumbert, Friedrich.
Transkriptionen für Horn mit Orgel. (Deux pour cor et l'orgue. Duets for horn and organ.)
(Heft 19.) Bach, Air. Aus der Orchestersuite. D dur. (Ré maj. D maj.) (Heft 20.) Händel, Andante. Largo. Adagio 1.25
(Heft 22.) Weber, Adagio 1.—
(Heft 25.) Leclair, J. M., Largo 1.75
(Heft 30.) Stradella, Kirchenarie. (Air d'église. Church hymn.) 1.—
(Heft 31.) Bach, Sarabande 1.—
(Heft 34.) Schumann, Rob., Abendlied. (Chant du soir. Evening song.) 1.—
(Heft 35.) Schumann, Rob., Stille Tränen. (Larmes silencieuses. Silent tears.) 1.25
(Heft 36.) Schumann, Rob., Stille Lieb' und Freud'. (Quand meurent l'amour et la joie. Dying love and joy.) 1.25

Rheinberger, Josef.
Andante pastorale. Für Oboe und Orgel (aus Op. 98). (Pour hautbois et l'orgue. For oboe and organ.) 1.50

Schubert, Louis.
Op. 41. Adagio religioso für Cornet à pistons und Orgel. (Adagio rel. pour cornet à pist. et l'orgue. Adagio rel. for cornet-à-pistons and organ.) 1.25

V. Für Orgel solo. (Orgue seul. Organ solo.)

Bach, Joh. Seb.
Drei Stücke aus dem Magnificat für die Orgel übertragen von Rob. Schaab. (Trois morceaux du magnificat. Arr. pour l'orgue par R. Schaab. Three pieces from the Magnificat. Arranged for the organ by R. Schaab.)

Bach, Joh. Seb.
No. 1. Arie. E moll. (Mi mineur. E minor.) —.75
No. 2. Arie. E dur. (Mi majeur. E major.) —.75
No. 3. Chor. D dur. (Chœur. Ré majeur. Choir. D major.) 1.—

Beer-Walbrunn, Anton.
Op. 28. Drei Fugen für die Orgel.
No. 1. Fuga quasi una Fantasia 2.—
No. 2. Fuga. Alla breve con vigore 1.25
No. 3. Fuga. Andante quasi Allegro, ma pomposo 1.25

Beethoven, Ludwig van.
Op. 48. Sechs Lieder von Gellert. Für Orgel eingerichtet von Rob. Schaab. (Six chants par Gellert. Arr. pour l'orgue par Rob. Schaab. Six songs by Gellert. Arranged for organ by R. Schaab.) 1.50

Bibl, Rudolf.
Op. 74. Erste Sonate für Orgel in D moll. (I. sonate pour l'orgue en Ré min. 1th sonata for organ in D min.) 3.—

Birn, Max.
Op. 4. Weihnachtspastorale für Orgel. (Fête de Noël. Pastorale pour l'orgue. Christmas-pastoral for organ.) 1.25
Op. 7. Deutschland, Deutschland über alles. (Nach Haydns österreichischer Nationalhymne.) Konzertphantasie für Orgel 2.—

Boslet, L.
Op. 14. Arioso und Fugato für Orgel. 1.—
Op. 15. Sonate in B moll für Orgel. (Sonate en Si bém. min. pour l'orgue. Sonata for organ in B minor.) 3.—
Op. 16. Vor- und Nachspiele für die Orgel. (Préludes pour l'orgue. Preludes for organ.) 3.—

Buxtehude, Dietrich.
Drei große Orgelstücke. Revidiert und zum Konzert- und Schulgebrauch herausgeg. von Hermann Kretzschmar. (Trois morceaux pour l'orgue. Revisés et arrangés à l'usage des concerts et des écoles par H. Kretzschmar. Three pieces for the organ. Revised and edited for concerts and schools by H. Kretzschmar.)
No. 1. E moll. (Mi mineur. E minor.) 1.80
No. 2. E dur. (Mi majeur. E major.) 1.—
No. 3. D dur. (Ré majeur. D major.) 1.30

Fährmann, Hans.
Op. 46. Sonate No. 8 für Orgel in Es moll. (VIII. sonate pour l'orgue en Mi bémol min. 8th sonata for organ in E flat min.) 4.—

Gulbins, Max.
Op. 58. Für die Passionszeit. Zehn Charakterstücke für Orgel zum Gebrauch bei Gottesdiensten (Prä- und Postludien), bei geistlichen Musikaufführungen sowie für Lehranstalten. (Pour le temps de la Passion. Dix morceaux caractéristiques pour l'orgue. For the Passiontide. Ten characteristic pieces for organ.)
Heft 1—2 2.—

Haas, J. de.
Fuga für Orgel über die Buchstaben DEHAAS. (Fugue pour l'orgue. Fugue for organ.) —.50

Haas, Josef.
Op. 11. Drei Präludien und Fugen für Orgel. (Trois préludes et fugues pour l'orgue. Three preludes and fugues for the organ.)
No. 1. C moll (Ut maj. C maj.) 1.—
No. 2. G moll (Sol min. G min.) 1.—
No. 3. D dur (Ré maj. D maj.) 1.—
Op. 12. Sonate (C moll) für Orgel. (Sonate pour l'orgue en Ut maj. Sonata for organ in C major.) 3.—
Op. 20. Suite für Orgel. (Suite pour l'orgue. Suit for organ.)
No. 1. Phantasie 1.—
No. 2. Capriccio 1.—
No. 3. Intermezzo 1.—
No. 4. Introduction und Fuge 1.50

Händel, G. F.
Konzert für Orgel mit Orchester (G moll). Für Orgel allein (Solo) zum Konzertgebrauch bearb. von Rob. Schaab. (Concert pour l'orgue avec orchestre [Sol min.]. Arr. pour l'orgue seul par R. Schaab. Concert for the org. with orchestra [G min.]. Arr. for organ solo by R. Schaab.) 2.50

Kretzschmar, Hermann.
Op. 4. Drei Postludien für Orgel zum Gebrauche bei Trauungen und Konzerten. (Trois clôtures pour l'orgue pour mariages et concerts. Three after-pieces for organ to be played in weddings and concerts.)
Op. 8. Technische Etüden für Orgelspieler. (Études techniques pour l'orgue. Technical studies for organ.)
Heft 1—2 à 1.80

Kretzschmar, Hermann.
Op. 10. Zum Ausgang! Leicht ausführbare Nachspiele für Orgel. (Clôtures faciles pour l'orgue. Easy after-pieces for organ.) 2.—

Lachner, Franz.
Op. 62. Introduction und Fuge (D moll) für Orgel. (Introduction et fugue pour l'orgue [Ré min.]. Introduction and fugue for organ [D min.].) 1.25

Mendelssohn-Bartholdy, F.
Op. 54. Variations sérieuses. Für Orgel zum Konzertgebrauche arr. von Rob. Schaab. (Arr. pour l'orgue seul par R. Schaab. Arr. for organ solo by R. Schaab.) 2.—

Merkel, Gustav.
Op. 45. Variationen für die Orgel über ein Thema von Beethoven zum Gebrauche bei Orgelkonzerten. (Variations pour l'orgue sur un thème de Beethoven pour concerts d'orgue. Variations for organ on a theme of Beethoven, to be used at organ-concerts.) 2.25

Papperitz, Robert.
Op. 15. Choralstudien für die Orgel. (Études de l'orgue. Organ-studies.)
Heft 1—2—3—4—5 à 2.—

Piutti, Carl.
Op. 15. Zehn Improvisationen über bekannte Choräle als Vor- oder Nachspiele bei Trauungen und anderen gottesdienstlichen Handlungen f. Orgel. (Dix improvisations pour l'orgue. Ten improvisations for organ.)
Heft 1—2 à 1.30

Reger, Max.
Op. 27. Phantasie über den Choral „Ein feste Burg ist unser Gott“. Für Orgel. 2.—
Op. 29. Phantasie und Fuge (C moll). Für Orgel. (Fantaisie et fugue pour l'orgue. En Ut majeur. Fantasia and fugue for organ. C major.) 2.—

Reinecke, Carl.
Op. 128. In Memoriam. Introduction und Fuge mit Choral für großes Orchester. Arrangement für Orgel v. Rob. Schaab. (Introduction et fugue avec cantique pour orchestre. Arrangé pour l'orgue par R. Schaab. Introduction and fugue with choral for orchestra. Arranged for organ by R. Schaab.) 1.50

Rheinberger, Josef.
Op. 49. Zehn Trios für die Orgel. (Dix trios pour l'orgue. Ten trios for organ.)
Heft 1—2 à 1.—
Op. 88. Pastoral-Sonate in G dur für Orgel. (Sonate pastorale pour l'orgue. En Sol maj. Pastoral-sonata for organ. G maj.) 4.—
Op. 98. Sonate No. 4 in A moll für Orgel. (IV. sonate pour l'orgue. En La min. 4th sonata for organ. A min.) 4.—
Op. 107. Fünf Hymnen für gemischten Chor. Für Orgel bearbeitet von Rob. Schaab. (Cinq hymnes pour chœur mixte. Arrangés pour l'orgue par R. Schaab. Five hymns for mixed voices. Arr. for the organ by R. Schaab.)
Heft 1—2 à 1.25

Op. 132. Sonate No. 8 in E moll für Orgel. (VIII. sonate pour l'orgue. En Mi min. 8th sonata for organ. E min.) 4.—

Op. 142. Sonate No. 9 in B moll für Orgel. (IX. sonate pour l'orgue. En Si bém. min. 9th sonata for organ. B flat maj.) 4.—

Op. 146. Sonate No. 10 in H moll für Orgel. (X. sonate pour l'orgue. En Si min. 10th sonata for organ. B min.) 4.—

Op. 148. Sonate No. 11 in D moll für Orgel. (XI. sonate pour l'orgue. En Ré min. 11th sonata for organ. D min.) 4.—

Op. 154. Sonate No. 12 in Des dur für Orgel. (XII. sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. D flat maj.) 4.—

Op. 161. Sonate No. 13 in Es dur für Orgel. (XIII. sonate pour l'orgue. En Mi bém. maj. 13th sonata for organ. E flat maj.) 4.—

Op. 165. Sonate No. 14 in C dur für Orgel. (XIV. sonate pour l'orgue. En Ut maj. 14th sonata for organ. C maj.) 4.—

Op. 167. Meditationen. Zwölf Orgelvorträge. (12 morceaux pour l'orgue. 12 organ-pieces.)

No. 1. Entrata 1.—
No. 2. Agitato 1.—
No. 3. Canzonetta 1.—
No. 4. Andantino 1.—
No. 5. Preludio 1.—
No. 6. Aria 1.—
No. 7. Intermezzo 1.—
No. 8. Alla marcia 1.—
No. 9. Thema variato 1.—
No. 10. Passacaglia 1.—
No. 11. Fugato 1.—
No. 12. Finale 1.—
Op. 168. Sonate No. 15 in D dur für Orgel. (XV. sonate pour l'orgue. En Ré maj. 15th sonata for organ. D maj.) 4.—
Op. 175. Sonate No. 16 in G moll für Orgel. (XVI. sonate pour l'orgue. En Sol dièse mineur. 16th sonata for organ. G sharp minor.) 4.—
Op. 181. Fantasie-Sonate No. 17 in H dur für Orgel. (XVII. fantaisie-sonate pour l'orgue. En Si maj. Fantasia-sonata No. 17 for organ. B maj.) 4.—

Rheinberger, Josef.
Op. 188. Sonate No. 18 in A dur für Orgel. (XVIII. sonate pour l'orgue. En La maj. 18th sonata for organ. A maj.) 4.—
Op. 189. Zwölf Trios für Orgel. (12 trios pour l'orgue. 12 trios for organ.)
Heft 1—2—3 à 1.50
Op. 193. Sonate No. 19 in G moll für Orgel. (XIX. sonate pour l'orgue. En Sol min. 19th sonata for organ. G min.) 4.—
Op. 196. Zur Friedensfeier. Sonate No. 20 in F dur für Orgel. (A la fête de la paix. XX. sonate pour l'orgue. En Fa maj. To the peace-feast. 20th sonata for organ. F maj.) 4.—
Einzelsätze aus seinen Orgelsonaten. (Morceaux détachés de ses sonates pour l'orgue. Separate themes from his organ-sonatas.)
No. 1. Fuga cromatica 1.25
No. 2. Intermezzo 1.—
No. 3. Scherzoso 1.—

Schaab, Rob.
Sechzig leicht ausführbare Choralvorspiele über die bekanntesten Kirchenmelodien zum Gebrauche beim öffentlichen Gottesdienste für Orgel. (Soixante préludes pour l'orgue. Sixty preludes for organ.)
Op. 118. Heft 1 2.—
Op. 119. Heft 2 2.50
Op. 121. Heft 3 2.50

Schneider, Friedrich.
Drei Stücke aus dem Karfreitags-Oratorium: Gethsemane und Golgatha. Für die Orgel übertragen von Rob. Schaab. (Trois morceaux de l'oratoire du Vendredi-Saint. Arrangés pour l'orgue par R. Schaab. Three themes from the Good-Friday-Oratorio: Gethsemane and Golgatha. Arranged for organ by R. Schaab.)
No. 1. Chor (Chœur. Choir): „Unsere Harfe ist zur Klage geworden“ —.75
No. 2. Chor (Chœur. Choir): „Ich habe dich einen Augenblick verlassen“ —.50
No. 3. Schlusschor (Chœur. Choir): „Würdig ist das Lamm“ —.75

Tschaikowsky, P.
Allegro con grazia aus der Symphonie pathétique (No. VI). Für Orgel arr. von Frederick G. Shinn. (Arrangés pour l'orgue. Arranged for organ.) 1.50

Wolf, Alexander.
Op. 2. Drei Trios für Orgel. (Trois trios pour l'orgue. Three organ-trios.) 1.—

Woysch, Felix.
Op. 43. Fest-Präludium für Orgel über den Choral: „Nun danket alle Gott“. (Prélude pour l'orgue. Prelude for organ.) 1.50

Nachtrag. (Supplement.)

Fährmann, Hans.
Op. 48. Sechs Fantasiestücke. (6 pièces romantiques. 6 romantic pieces.)
No. 1. Träumerei. (Réverie. Dreaming.) 1.50
No. 2. Caprice 1.50
No. 3. Abendandacht. (Méditation du soir. Evening-prayers.) 1.50
No. 4. Waldestrieden. (Silence au bois. Stillness of the forest.) 1.50
No. 5. Herbstgedanken. (Pensées d'automne. Autumnal thoughts.) 1.50
No. 6. Elegie 1.50

Schnorr von Carolsfeld, Ernst.
Op. 2. Acht Choralvorspiele. (8 préludes pour l'orgue. 8 preludes for organ.) 2.50

Verlag von Rob. Forberg in Leipzig.